DOCUMENT RESUME

ED 314 748 CS 212 186

AUTHOR Dunn, Audrey D.
TITLE An Intensive Twelve Week Expository Writing Course for Below Average Seniors.
PUB DATE Apr 84
NOTE 80p.; M.S. Practicum, Nova University. Appendixes present numerous legibility problems.
PUB TYPE Reports - Research/Technical (143) -- Dissertations/Theses - Practicum Papers (043)

EDRS PRICE MF01/PC04 Plus Postage.
DESCRIPTORS *College Bound Students; College Preparation; Course Descriptions; *Expository Writing; Grade 12; High Schools; *High School Seniors; Mass Media; Writing Across the Curriculum; *Writing Improvement; *Writing Instruction; Writing Research; Writing Skills
IDENTIFIERS Florida; Media Education; Writing Attitudes

ABSTRACT

A study examined the effects of a comprehensive writing program for average and slightly below average high school students on student writing achievement and attitudes. The program aimed to provide remedial instruction to improve writing skills, since 89% of the school's upper middle class population matriculate in some sort of college degree program upon completion of high school. The program, which was taught over a twelve-week period in two Mass Media courses for 50 high school seniors, was divided into two segments: six weeks on paragraph development, with emphasis on organization, content, and mechanics; and six weeks on outlining and organizing two five-paragraph essays. All writing related to the course curriculum and mainly involved a multi-media approach. Pretests and posttests showed statistically significant differences from one test to the other. (Thirty-two notes are included and 38 references are attached, as well as 32 appendixes, containing teaching and evaluation materials and tables of data.) (SR)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED314748

F1019

AN INTENSIVE TWELVE WEEK EXPOSITORY WRITING COURSE FOR BELOW AVERAGE SENIORS

by

AUDREY D. DUNN

A Practicum Report
submittee to the Faculty of the Center for the Advancement of Education of Nova University in partial fulfillment of the requirements for the degree of Master of Science.

April/1984

CS212186

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
Audrey D. Dunn
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
☐ This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.
• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

BEST COPY AVAILABLE

ABSTRACT

An Intensive Twelve Week Expository Writing Course for Below Average Seniors.
Dunn, Audrey P., 1984: Practicum Report, Nova University, Center for the Advancement of Education
Descriptors: Secondary Education/High School Students/ High Schools/Grade 12/Seniors/Writing Composition/ Writing Skills/Writing Instruction/Writing Evaluation/ Expository Writing/Writing Processes/Writing Research/ College Bound Students/College Applicants/College Preparation/Curriculum Development/Curriculum Enrichment

The author developed and implemented an intensive writing program for senior Mass Media students in an affluent school. The program's aim was to provide remedial instruction to elevate writing skills since 89% of the school's population matriculate in some sort of college degree program upon completion of high school.

The program was divided into two segments: six weeks on paragraph development, and six weeks on outlining and organizing two five paragraph essays. All writing related to the course curriculum and was mainly a multi-media approach. A pretest was given and evaluated using a six point categorical scale, and after the conclusion of the program, a posttest was administered. The target group achieved statistically significant differences from one test to the other. Because of this, the model was recommended for implementation in all average senior English classes. (Appendices include a descriptively illustrated graph of the results of the pretest and posttest, as well as the findings of the Correlated t Test-the direct difference method.)

TABLE OF CONTENTS

	PAGE
TITLE PAGE	i
AUTHORSHIP STATEMENT	ii
ABSTRACT AND INDEX	iii
TABLE OF CONTENTS	iv
OBSERVER'S VERIFICATION	vi
CHAPTER	
I PURPOSE	1
II RESEARCH	7
III METHOD	13
IV RESULTS	22
V RECOMMENDATIONS	25
BIBLIOGRAPHY	28
APPENDICES	
APPENDIX A: FUNCTIONAL LITERACY	31
APPENDIX B: S. A. T. SCORES	32
APPENDIX C: S. A. T. MEAN SCORES	33
APPENDIX D: JACK GORDON WRITING SKILLS ACT	34
APPENDIX E: ENGLISH WRITING ENHANCEMENT	37
APPENDIX F: WRITING LOG	38
APPENDIX G: PRETEST	39
APPENDIX H: MASS MEDIA COURSE OBJECTIVES	40
APPENDIX I: MULTI-MEDIA MIND	41
APPENDIX J: COMMUNICATIONS MEDIA	42
APPENDIX K: MEDIA EXTENSIONS	43
APPENDIX L: PARAGRAPH MODEL	44

APPENDIX M:	COMPOSITION RATING SCALE	45
APPENDIX N:	EXPLANATION OF RATING SCALE	46
APPENDIX O:	MARSHALL McLUHAN	47
APPENDIX P:	FILM STUDY GLOSSARY	48
APPENDIX Q:	FLIP CARDS	49
APPENDIX R:	ALFRED HITCHCOCK	50
APPENDIX S:	NORTH BY NORTHWEST, SCENE ANALYSIS	51
APPENDIX T:	NORTH BY NORTHWEST, QUIZ	52
APPENDIX U:	NORTH BY NORTHWEST, ESSAY	53
APPENDIX V:	OUTLINE MODEL	54
APPENDIX W:	HOW TO WRITE A 5 PARAGRAPH ESSAY	55
APPENDIX X:	ESSAY FORM	57
APPENDIX Y:	ESSAY DIAGRAM	58
APPENDIX Z:	ESSAY FORMAT	59
APPENDIX AA:	FILM UNIT TEST	60
APPENDIX BB:	FACULTY SURVEY	61
APPENDIX CC:	LINE GRAPH	62
APPENDIX DD:	BAR GRAPH	63
APPENDIX EE:	CORRELATED t TEST	64
APPENDIX FF:	WRITING ENHANCEMENT SEQUENCE	66

I PURPOSE

Teaching in high school can be an extremely rewarding experience, especially when student motivation is high. In a school setting where the socio-economic level of the population is upper middle class, the parental influence is definitely directed toward higher education for their children after graduation from high school. The school in question is large, well over 2,000 enrolled, and 89% matriculate in some sort of degree program upon completion of high school. An English teacher at this type of school has a major responsibility for preparing pupils to not only qualify for college but also for acquiring the skills needed to maintain passing grades in higher institutions.

For the past fifteen years national concern has slowly grown over the inferior quality of education that has produced a nation of citizens who cannot read or write. In the past year, as a matter of fact, both the federal and various state governments have been publicizing the need for a "raising" of the standards of education throughout the country. With the publication by the government of A Nation At Risk: The Imperative For Educational Reform, a warning concerning the rising tide of mediocrity in the public school, the president has appointed the National Commission on Excellence in Education to study the educational issues so heatedly debated this year.[1]

It was in the mid 1970's that the "back to basics" philosophy gained momentum, displacing the liberal ideas and open curricula so popular in the 1960's.[2] This movement became widespread because of the multitude of

---

1 "A Course in Politics: Reagan and the Democrats Try For High Marks on Education," Time, 20 June 1983, p. 14.

2 Dr. Harvey S. Weiner, Any Child Can Write (New York: McGraw-Hill Book Company, 1978) p. xi.

evidence pointing to a definite crisis. Unfortunately, although the literacy question has been fully addressed in both elementary and high school, the writing problem still has not been adequately solved.

One of the largest problems confronting high school students is their inability to write effectively. A great deal of the blame rests on the system itself, which does not allow time enough for elementary teachers to adequately teach composition techniques and then grade the results. In high school, the problem intensifies both because subject area instructors zero in on correct answers rather than how well the answers are written, and English teachers tend to stress literature appreciation which they prefer to what they perceive as the drudgery of drilling in the writing process.[3] In an informal survey of twenty-five English teachers, not one felt his college courses made him adept in the teaching of writing. English teachers are so bombarded in college with literature genre that it is no wonder writing instruction is relegated to a lesser position in high schools.

Another reason for the poor state of writing by students is the media explosion which really began with the invention of the television. In 1947, only 14,000 families owned televisions in the country, and by the end of the 1950's the figure mushroomed to 90% of the population. Today, in 1984, about 99% of the homes in America contain at least one television.[4] Statistically, the average high school graduate will have seen an average of 22,000 hours of television, including 350,000 commercials, and 500 feature motion pictures, while only spending 11,000 hours in the classroom.[5] It is ironic that the advantages of the

---

3 Ibid., pp. 2-4.
4 The Miami Herald, Wednesday, 16 March 1983, p. 12.
5 Richard Stengel, "Getting Unplugged," Time, 11 October 1982, p. 99.

modern world, manifested by the media, such as television, radio, video units, slides, and tape recorders, to name a few, are conspiring to make the written word obsolete. Even the simple friendly letter is unnecessary when one can take advantage of the low weekend rates provided by the telephone company.

That the high school in question is typical of the growing need for better composition instruction can be illustrated by the difference between the Functional Literacy Test scores and the Scholastic Aptitude Test scores. Appendix A shows that this school attained the highest county score on the English section of the Functional Literacy Test. The year before it was the only school to score a 99% achievement on the English section. This test is an assessment of the basic skills required by the state for a high school diploma. There is no writing whatsoever on this test. The SAT scores, as depicted in Appendices B and C, on the other hand, tell a different story. This test, though not a true writing test, does contain sections based upon written English. Since its inception in 1975, the scores for the Test of Standard Written English, a part of the SAT, have declined yearly.[6] The test scores on the verbal section show a discrepancy between the high scores on the former test and the below average scores on the latter.

During an interview with Dr. Grasso, the English Department chairperson at the local community college, the inadequacy of high school writing instruction came to light. Dr. Grasso lambasted the state of writing of the incoming freshmen, 50% of whom are enrolled in remedial writing classes after taking a mandatory essay test. Dr. Grasso's

---

[6] National College Bound Seniors (Princeton: Educational Testing Service, 1981) p. 20.

point was that high school English teachers should emphasize development of the paragraph, especially those distinguishing between fact and opinion. "If high school teachers would only send us students who could write a well-developed five paragraph essay, we'd be in heaven!"[7]

This year the state of Florida initiated the College-Level Academic Skills Test (Clast). This test will be required for graduation from a community college or to gain acceptance as a junior in a state university, beginning August, 1984. They are now field testing Clast all over the state, and south Florida students scored the lowest statewide. This test measures reading, writing, and math skills. The writing section of the test was low in this area, again displaying the need for more intense writing instruction in the high school.[8] Dr. Grasso, who was on the team in Tallahassee grading the essay section, stated that they failed students who were not able to narrow their subjects down to workable well-organized essays of five or so paragraphs.[9]

That high school students must be guided to a writing proficiency was addressed by the National Endowment for the Humanities in 1976 when it awarded a $600,000 grant to Berkeley in California for the Bay Area Writing Project, the most extensive writing program ever designed. This money promoted similiar projects all over the country and set the wheels in motion for accelerated writing courses. Because of the awareness nationwide that something had to be done about the poor quality of writing curricula, the B.A.W.P. quickly spread and became the prototype for the National Writing Project.[10]

---

7 Interview with Dr. Grasso, 10 June 1983.
8 The Miami Herald, Saturday, 13 August 1983, p. 11.
9 Interview with Dr. Grasso, 10 June 1983.
10 "Writing Projects," Arizona English Bulletin, February 1980, p. 1.

On a more local level, here in Florida, the legislature also lent financial support for combating what it realized was a major dilemma, the abysmal quality of high school writing. Recognizing that "nobody can alter the basic truth that the only way to learn to write is to write and write often, and, therefore, some writing should be done every week,"[11] they passed the Jack Gordon Writing Skills Act. Appendix D states the entire text, which provides additional funds of approximately $77 per student. This money is delegated to pay for small English classes of no more than twenty-five, where no teacher will teach more than one hundred students. Each student is required to keep a Writing Log, as shown in Appendix E, and a major writing assignment is prepared each week, recorded, and filed in a personal folder. Since teachers have less pupils, they are better able to manage the increased paper load, while schools are not levied with the financial burden of funding this program. Due to the passage of this act, English teachers at this school are on a four period day, allowing ample time for grading papers and scheduling individual student conferences.

High school graduates are more likely to meet college writing standards if they have more opportunity to learn expository writing during high school.[12] As a senior English teacher of Mass Media/Film Study, a year long pair of courses which is tracked for average and slightly below average students, 70% of whom go on to college, writing was emphasized and sequentially taught within the course curriculum. Over a period of three month, the target group, consisting of two classes totaling fifty students, underwent a comprehensive writing program.

---

[11] Sister M. Judine, ed., A Guide for Evaluating Student Compositions (Urbana: The National Council of Teachers of English, 1975) p. 102.

[12] Betty Bamberg, "Composition Instruction Does Make a Difference: A Comparison of the High School Preparation of College Freshmen in Regular and Remedial English Classes," Research in the Teaching of English, February 1978, pp. 47-48.

Six weeks were devoted to various ways of developing paragraphs, with emphasis placed upon organization, content, and mechanics. Six weeks were then spent on essay development, and the group was required to write two five paragraph essays, proving theses statements. Another objective of the study involved attitudinal changes within the students toward the act of writing, whereby an open, friendly, positive, uncritical approach with frequent conferences altered their negative feelings about writing.

II RESEARCH

The concern with effective composition instruction is as old as the educational institution itself. No one contradicts the need to make students better writers, and diverse methods of teaching writing abound. Probably the most popular and controversial of the methods employed in composition instruction involves the formal study of grammar. Today, after exhaustive research, it is generally felt that there is little significance between a student's knowledge of what is grammatical and his ability to write in prose.[13] While sentence diagramming is not presently in vogue, the current trend toward structural and transformational grammatical study still does not adequately relate to improved writing.[14] In fact, by the time a child enters grade school, he has learned most of the grammatical patterns of English, including word order, the verbal function of plural and tense endings, and basically how to produce sentences.[15]

While reviewing the literature concerning research studies involving the correlation between formal grammar and improvement in composition skills, not one definitive case was made recommending that grammar be stressed. Research begun in 1903 and continued up to the present indicates "that grammar usage is a very small part of the total composition process and that fact should be taken into account in the composition classroom."[16] Because of this, formal grammatical rules were not studied, however, mastery of mechanics was taken into consideration in the

---

13 Timothy R. Donovan and Ben W. McClelland, Eight Approaches to Teaching Composition (Urbana: National Council of Teachers of English, 1980) p. x.

14 William S. Palmer, Selected Techniques for Teaching Writing (Durham: Moore Publishing Company, 1977) p. 1.

15 H.C. Mackel, Handbook of Research on Teaching (Chicago: Rand McNally, 1963) p. 41.

16 John McCrimmon, "Writing as a Way of Knowing," Arizona English Bulletin, February 1980, p. 49.

grading process. Common grammatical mistakes were dealt with spontaneously, in short informal class lessons, as problem areas arose.

Another common method employed by many writing instructors revolves around the use of models, which entails reading passages by famous authors and imitating them. This procedure gained populatity in the early 1960's as a reaction against the traditional grammar instruction. It was widely thought that using a model would promote good paragraphs and grammar once a technique was mastered.[17] Using models also guaranteed an increase in reading skills. As this approach gained popularity, several drawbacks became evident. For one, it was too systematic, and because the models were so good, they tended to overwhelm and frustrate student writers who could never hope to equal them. Often the models were too lengthy and were inappropriate because they were not contemporary but rather stilted. It was also criticized because it tended to inhibit the writer who was forced to study the writings first rather than learn by first writing. When form and the finished product rather than content are emphasized, the composing process is denigrated.[18] Because imitating sophisticated literary models would be too advanced for below average writers, this technique was modified to include set forms for paragraphs and outlines.

Researchers have also addressed the free writing method versus the structured method. Many teachers favor the loose undisciplined format of composition instruction, whereby the student is given no formal rules to follow but rather expresses himself in any chosen style, however, since the average student is a beginner, it can be argued that

---

17 Judine, p. 100.

18 Paul A. Eschholz, "The Prose Model Approach: Using Products in the Process," Eight Approaches to Teaching Composition (Urbana: The National Council of Teachers of English, 1980) pp. 21-25.

the presence of a topic sentence, in a well-organized paragraph, makes the essay clearer and more understandable.[19]

Overwhelmingly, educators favor a disciplined approach to composition instruction for students who aspire to higher education. Colleges all over the country demand that high school graduates be able to write a passing expository essay developed in any of several ways and supported by a thesis in an organized logical way. These very rules have been delineated by the Advanced Placement Program Syllabus to aid those taking the College Entrance Exam.[20] To achieve success with average and below average high school seniors aspiring to higher education in an intensified writing program, a structured sequential approach was taken, and free writing was not permitted.

Student conferences are currently in vogue and are used to help both the remedial and good student. At the University of New Hampshire, over an eight year period and 1800 responses from freshmen, it was discovered that students liked this format and actually learned more about writing, especially if the conferences were short and frequent.[21] Conferences, used properly, have many benefits. A teacher, through personal encouragement, can make a more effective response to a paper in an oral conference than in several written comments, while at the same time promoting self-learning.[22] Conferences also "seek to relate the student's weaknesses and strengths to the overall intention of his theme and thus to foster in him a greater insight into his writing problems."[23] To allow for individual student conference periods, the

---

19 Allan A. Glatthorn, "Maintaining Momentum: Ensuring That the Concern for Writing is Not One More Educational Fad," English Journal, April 1983, p. 47.

20 Alfred H. Grommon, "Coordinating Composition in High School and College," English Journal, March 1959, pp. 123-131.

21 Donovan, pp. 101-103.

22 Roger H. Garrison, One to One: Tutorial Instruction in Freshmen Composition (San Francisco: Jossey-Bass, 1974) pp. 55-61.

23 Judine, p. 141

English teachers at this school are on a four period day. At least one period a week is scheduled for conferences, which have been extremely helpful. Each student in the target group was called for at least one consultation within the twelve week period, and several were granted more because remedial problems warranted them.

Not only must instruction be organized and disciplined, it must also relate to the curriculum. To succeed in college, high school students must be able to integrate course content and compositon.[24] The solution chosen was unique and far-reaching because slower students, who do not successfully perform academically in conventional settings, were motivated to learn in a multi-sensory environment. The study of Mass Media, much of it a hand on discovery approach, served as an "academic catalyst, integrating learning that was previously fragmented-compartmentalized and departmentalized."[25] Because media is so relevant and easily understood by below average students, it worked as a springboard for basic skills study and paragraph development. In San Diego, California, a visual literacy class motivated and contributed to the self-confidence of Mexican American students in remedial classes and led to improved writing assignments.[26] Because the content area of the Mass Media program involved high interest, the quality of writing evolving from the curriculum improved.

One of the major concerns of composition instruction is the actual grading of themes. Research has verified that overmarking papers has a

---

24 Phyllis J. Cappuccilli, Integration + Implementation + Instruction = Improved Writing Skills (Glenside: Beaver College, 1982) pp. 10-18.

25 Don Allen, "And Everyone Quoted McLuhan Alot," Media and Methods, September 1980, p. 58.

26 Lucille Burbank and Dennis W. Pett, "Eight Dimensions of Visual Literacy," Instructional Innovator, January 1983, p. 6.

psychologically negative effect. Studies have demonstrated that the best method of evaluation is to read the entire essay, get the overall impression, and then go back and comment on the individual parts; this is known as holistic evaluation.[27] Test results in the New York City high schools showed that students scored better on writing tests in schools using the holistic approach than from schools which stressed overcriticism.[28] In the holistic approach, only two or three errors should be commented upon at one time, and past improvement should always be mentioned. This method assumes that the whole composition is greater than its components and is certainly less time consuming.[29] Grading of essays in this writing program was done holistically, and all comments were of a constructive, personalized nature, where comments zeroed in on two to three blatant problems and phrased in terms understandable to the level of the students.

Every study on composition expounds the importance of developing a more scientific approach to evaluation, even though subjectivity cannot be entirely excluded. One of the most common ways to scientifically evaluate an essay is to employ a numerical scale to a checklist format. Some school districts, such as Allegeny County in Pennsylvania, use a three point scale, one being unacceptable and three superior.[30] However, most evaluators prefer the six point category. One and two are the poorest with unclear comprehension and many mechanical errors. Three and four constitute the average, showing some indication of

---

[27] Lou L. LaBrant, We Teach English (New York: Harcourt, Brace, and Company, 1951) pp. 171-186.

[28] Paul B. Diederich, "In Praise of Praise," NEA Journal, September 1963, pp. 58-59.

[29] Norman C. Najimy, Measure for Measure: A Guidebook for Evaluating Students' Expository Writing (Pittsfield: Massachusets Department of Education, 1981) pp. 6-9.

[30] Miles Myer, A Procedure for Writing Assessment and Holistic Scoring (Urbana: The National Council of Teachers of English, 1980) pp. 31-35.

fluency but still containing mistakes. Five and six are the highest ratings and display overall competency in development, content, organization, and mechanics.[31] Most researchers strongly agree that if a teacher develops his own criteria and scale, he will make an honest effort to make it work.[32] Because of this assumption, this evaluator made up a numerical rating scale synthesized from the various scales studied, and this system was utilized throughout the twelve week program.

---

31 Grommon, p. 125.

32 Sarah Warshauer Freedman, "Some Reasons for the Grades We Give Compositions," English Journal, November 1982, p. 87.

III METHOD

Since all seniors were covered under the Writing Enhancement Bill, an essay including rough draft was required each week. Appendix E, the writing requirements, were passed out to each student on the first day and sent to all parents. Notice that the nine week grade was contingent upon completion of the writing assignments. This paper was signed and placed in a personal writing folder which was not allowed to leave the classroom. Stapled inside the folder was the Writing Log, as depicted in Appendix F.

On the second day of class, the period was devoted to taking the pretest, Appendix G, which was graded that night. As was expected, the scores were extremely low, with only two of the fifty students comprising the target group showing any signs of thoughtful organization. Only two of the students responded in any more than one paragraph, and very few a well developed paragraph. When the pretest was distributed, every student in the two classes responded in an audibly negative fashion, reinforcing the common belief that students view writing as a detestable chore. Since this was the second year this Mass Media/ Film Study pair was taught to the same average and below average type students, it was only natural that a comparison would be made. This group of seniors seemed of lower ability than last year's, so a conference was immediately set up with the senior guidance counselor. At this meeting, standardized test scores, attitudes, and other criteria were discussed. Unfortuately for this study, the group in question happened to be way below average, to the point of being borderline basic skills students. It was evident that to improve writing skills, high interest would have to be maintained within the curriculum, especially since all the writing assignments would pertain to the subject matter taught.

The first week of the class covered a general overview of the mass media, what they are, and how they have become a dominant influence upon society. Appendix H, the course objectives, was handed out and gone over. The theme of the week centered around the media and communications explosion so prevalent and how one must be aware of the ability of the media to control one's life and ideals if knowledge of their manipulation is not fully understood. Frank Film, an award-winning kinestasis film produced and directed by Frank Mouris of California, was shown as an example of bombardment of the senses. Students were able to concentrate on the rapid passage of thousands of visuals, while listening to two overlapping sound tracks, one autobiographical and one stream of consciousness. They were able to write a list detailing Frank's life, showing that today's media-minded people can indeed have all the senses hit from all sides without becoming confused. As an assignment, students were given Appendix I, along with magazines if they had none at home. Requiring a minimum of five, they had to draw or find pictures of media related activities they could do simultaneously. Appendices J and K were distributed in class, and the student used the list of media to fill in the human extensions controlling the media, employing each only once.

The writing instruction began with the primary rules of expository writing: always include a topic sentence; never use the personal pronouns me, I, we, you; never use contractions. Using class notes, the assignment was to compose a paragraph explaining which of the media most influences their lives. They used the rough draft form, Appendix L, as they did on the subsequent five assignments, and then rewrote on white lined paper. They were judged only on the effective

use of a topic sentence, supported by three details, and following the basic rules of exposition. This paragraph was mainly an opinion paper. When the papers were graded and handed back, the rating scale and the explanation, Appendices M and N, were furnished, fully explained, and filed within each folder.

The second week was primarily a study of Marshall McLuhan, the prophet of the electronic age. Part I and II of a slide-sound show entitled Media and Meaning was used as an introduction. The students were assigned to read sections of the famous book, The Medium is the Message, a documentary-type film was shown, and various critical articles were read and discussed in class. At this point, because McLuhan and his concepts can be very confusing and nebulous, the students became quite bewildered. To clarify and simplify, Appendix O was devised, and only this information was required of the students. This proved a perfect solution, since the students still remembered these details at the end of this study. McLuhan divided history into three ages, the pre-literate, the literate, and the post literate, and the assignment was to chose one age, and using facts derived from the various references and the study sheet, write a paragraph showing the historical influences that shaped that particular age.

The introductory portion of the class concluded with a study of lasar technology, holography (3-D images) and its future in film and television, and the computer expansion of the last several years. The film, Communications Explosion, was viewed, and "Tune in Tomorrow," a short story explaining life in the future where computers in the home will replace schools, shopping, banking, newspapers, and other aspects of present society, was read aloud and discussed. A field trip was taken to the Miami Planetarium for the Rolling Stones Lasar Light Show.

Finally, Notes on the Popular Arts, a film, was shown as a humorous look of how media is used as a fantastic escape from the hard realities of life. The third writing assignment dealt with this film, and the students wrote a paragraph using logical order of importance from least to greatest, explaining how and why people use the media as ways to escape their humdrum existences.

The first major unit was the study of film, and the first week concentrated on the history of cinema and various film terms. Two films were used to teach the early history, The Magic Lantern Show and How it Grew and Film: The Art of the Impossible. To lead into an intense study of film terminology, Basic Film Terms and How to Make Movies Your Friends Will Want to See Twice were shown. An eight page film glossary was handed out (Appendix P) and formed the basis of the week's lesson. As a fun activity and to interpret the theory of the persistence of vision, students made flip cards in class. The objective was to draw a simple item on one side and to complete the picture on the other. When twirled, the retina retains the first image even after the second replaces it, giving the illusion of motion. Appendix Q is a sample card illustrating the theory, and this activity really helped in the classes' understanding. The weekly writing assignment was paragraph development using chronological order. From class notes and film notes, they wrote a well-developed essay on the history of film from Edison's invention of the kinescope in the 1880's to the evolution of sound in 1927 with The Jazz Singer. The limitation of the time span aided in the ability to keep within the bounds of the one paragraph framework.

Next, animation was emphasized, including the major types, cel animation, pixillation, kinestasis, claymation and non-camera. Definitions were given, and the techniques were investigated by

scrutinizing famous film examples of each type. Following were some of these, and the whole week was devoted to concentrated film viewing.

CEL ANIMATION: scene from Disney's Fantasia
Freedom River

PIXILLATION: Neighbors (Norman McLaren, first ever made)
Blaze Glory
Vicious Cycles
The Wizard of Speed and Time (Mike Jitlov, newest to date)

KINESTASIS: American Time Capsule (Charles Braverman, first ever made)
Braverman's Condensed Cream of the Beatles

CLAYMATION: Clay: The Origin of the Species (Eliot Noyes, first ever made)
Fable of He and She
Mountain Music
Martin the Cobbler
Dinosaur (Will Vinton, most famous claymator's latest to date)

NON-CAMERA: Fiddle-de-dee (Norman McLaren, first ever made)

The fifth writing assignment was development by definition, where the student defined animation in his topic sentence and gave examples of each type in a paragraph.

Additional film types were emphasized the following week, among them Pure Film (Moods of Surfing, Dream of Wild Horses, Pigs) and Social Commentary (Cry of the Marsh, Ark, The Sixties, Run). After reading and answering questions from Chapter 13, The Media Works, and Chapter 11, Exploring the Film, the remainder of the week was spent considering Documentary and Cinema Verite, their similarities and differences. Using the overhead projector, notes were presented in a clear, concise chart. To further differentiate the two, Nanook of the North and Peege were studied. The former was made by Robert Flaherty in the 1920's and was the earliest cinema verite and was complete unstaged unbiased reality that took no point of view but was only made to

project the austere life of the Eskimo. The latter film, on the other hand, was a documentaty which was subjectively edited to portray a definite point of view, in this case, the shabby treatment of the elderly in our modern society. This week's assignment concluded the instruction in individual paragraph development, and was a comparison/contrast paper. Using Nanook of the North and Peege, they were to delineate the likenesses and diversities between cinema verite and documentary.

Up until the sixth week, the students responded amazingly well to the writing instruction, and relatively few problems were encountered. Those that were having difficulty were scheduled out of other classes for individual conferences. Although improvement in stylistic tendencies was minimal, every student in the target group showed signs of improvement in expository writing. This assignment, because of its two-fold nature, proved complex for most of the students. An unscheduled class period was provided for class instruction, and each student worked on his essay and was allowed to ask questions during the course of the hour. The film, The Making of the Raiders of the Lost Ark, an extremely entertaining but non-essential look at filmmaking, was checked out of the public library for the next day. While the class watched the film the next day, each student was counseled in class about his paper one at a time in the corner of the room, beginning with those students who had the worst papers. Every person took his paper home to rewrite and submit the following day, and the results were vastly improved.

The next six assignments were devoted to developing two well-organized five paragraph essays, the foundation of college style writing. The final film genre, the Feature, was explored and analyzed. Before stressing the genius of Alfred Hitchcock and viewing his classic,

North by Northwest, several days were spent working in the composition book, Steps to Better Writing. This book is an excellent, do-it-yourself handbook that in a clear and organized manner teaches how to decide on a thesis and develop it in three distinct ways.

Several lectures were given on Hitchcock, which proved enlightening and interesting to the students and whetted their appetites for the feature to come. Appendix R was passed out as a study guide and notes were taken on the page. At last, North by Northwest was shown within a four day span. After each segment, key scenes and effective film techniques were described and explained. Two of the most famous scenes, the prairie and Mt. Rushmore, were tested after the termination of the film. Appendix S is the quiz, and each segment was answered after watching the scene in question. Appendix T is the traditional exam given on the movie.

One week was dedicated to the creation of a five paragraph essay based upon North by Northwest. The theses ideas were made up for them and distributed, and Appendix U will show that the students had a great deal of choice in topics. Each of the seven theses was fully discussed as to their development in three separate ways. Afterward, each pupil decided upon the thesis of his choice, and the outline format, Appendix V, was given out. When previously queried as to their knowledge of outlining, only six of the fifty indicated that they thought they could outline. Rather than work from a textbook, the model approach was attempted with maximum success. Using the blank outline form proved an excellent method of teaching how to outline. Once each outline was approved, a review of the five paragraph essay ensued. Appendices W, X, Y, and Z were presented and thoroughly reasoned out. One week was allowed for the completion of this essay.

Individual conferences played a consequential role in the following two weeks. Twenty-three students could not even get started, and these were conferenced immediately. Of the twenty-seven who attempted the essay, only four did a satisfactory job. While the first group who had already been conferenced were writing their first drafts, conferences were scheduled with the other students who had endeavored to compose the essay without further instruction. These students were then given the opportunity to rewrite their papers. Those four who had mastered the technique were finally conferenced for minor stylistic problems. By the time every student had written the final copy, they all understood this expository mode, even though they were more concerned with ideas than mechanics.

Writing this essay, from the rough outline to the final draft, took approximately three weeks, and one major drawback was encountered. This involved teacher fatigue, because to be able to help every student individually, conferences had to be scheduled during every free period and lunch hour for for two and one half weeks. Somehow this seemed horrendous and exhausting at the time, but by bearing with this inconvenience, subsequent essays were written successfully by the vast majority of the classes.

The film unit concluded with a unit test, Appendix AA, and the next major unit was television. Before delving into the history and other characteristics of the medium, a discussion took place as to the difference between watching a film on television and going to a movie theater for viewing. To reinforce the five paragraph essay technique, a second topic was assigned. Each student was given the thesis that films are better appreciated when seen in a movie theater environment,

and they formulated this idea into a complete sentence. Using the outline form, they supported the thesis basing their argument on three of the variables discussed, such as no distractions, total darkness, better sound quality, large screen, shared vicarious experience, etc. After the outlines were approved, they started work on the rough draft during class. Amazingly, only six students were confused and requested a conference at the onset, and all difficulties were cleared up with relative ease. When all the rough drafts were graded, an additional nine students needed counseling for such problems as not following the outline and not sticking to the main thesis. All final copies of this essay were acceptable.

The culmination of this project is reflected in Appendix BB, which was distributed to every additional teacher of the fifty students enrolled in the Mass Media classes. This attitudinal survey was prompted by a curiosity as to the change in writing habits of the students who participated in this intensified writing program. A student aide was assigned to the arduous task of looking up schedules, so the hard work was accomplished with no effort on the part of this researcher. Of the thirty-four teachers who received this survey, there was a 100% response (thanks to the iron persistence and fortitude displayed by said researcher).

IV Results

The twelve week writing program proved to be very successful. Using the numerical scale of one to six, both the pretest and the posttest were graded. It was evident from the pretest that a great deal of work lay ahead, since so few displayed any pre-knowledge of the qualities that comprised good essay writing. After six weeks of intense instruction on paragraph development, the target group, as a whole, became quite proficient. Five paragraph essays proved a bit more challenging, with the first attempt eliciting much confusion. After the second five paragraph assignment, the task became easier and more understandable.

While only two students attained a perfect six on the pretest, nine were able to score this pinnacle on the posttest. Similarly, only three achieved a five on the pretest, while six pupils had a grade of four, sixteen a grade of three, eleven a grade of two, and pathetically, twelve a grade of one. Conversely, when the posttest was administered, the students were so imbued with the organizational traits of the five paragraph essay that they automatically approached the test with this style. Without instruction the majority of the fifty students outlined their ideas, formulated a thesis statement, and proceeded to write in this format. The result were very positive, considering the classes were average, below average readers and writers. As previously stated, nine students obtained a perfect six, while thirteen got five, fourteen a four, ten a three, three a two, and a paltry one a lowly one.

To fully appreciate the gain shown from these scores of the pretest to the posttest, Appendix CC, a line graph, and Appendix DD, a bar graph, will attest to the apparent success of this writing program.

Somehow the visual manifestation of test results in graph form demonstrates in a much more dramatic way than can mere verbal explanations.

Of course, any study, to be completely valid, must rely upon scientific measurements to be taken with any degree of seriousness. That graphically the study was a success was evident, however, would the findings hold up under scientific scrutiny? Using the Correlated t Test, Direct Differnce Method, because this test measures repeated findings of the same subject with sample groups over thirty, the numbers were fed into the formula to see if significant differences were indeed achieved.[34] Appendix EE is the t Test from its inception, through the mathematical formulas, to the final results. As can be seen from examining these pages, the differences were overwhelmingly significant, even more so than was shown by the graphs. Because human beings are the make-up of the group, the test is validated to the .05 degree, but even had the test gone to .01, there would still have been a significant difference. This test was the crucial deciding factor which testified to the legitimacy of the previous twelve weeks of instilling good habits of essay writing. The degree of difference was five times greater than expected, and this fact certainly attested to a workable and worthwhile method of teaching writing to the lower level student.

The culmination of the study came with an evaluation of attitudinal changes that hopefully took place in the course of the three months. Even though behavioral alterations were impossible to predict and verify, a survey was conducted which featured responses from members

---

[34] Albert E. Bartz, Basic Statistical Concepts in Education and the Behavioral Sciences (Minneapolis: Burgess Publishing Company, 1976)

of the faculty. The schedules of the fifty students in the target group were used to identify their additional classes. Thirty-four teachers were polled as to the attitude modification manifested by these students over the course of the semester. It took several weeks of begging and cajoling, but finally, all surveys were completed.

All of the teachers were experienced with senior classes in previous years, and all (because of administrative mandate) assign essays as part of their curriculum. Twenty-four out of the thirty-six, or 76%, checked that they definitely noticed improvement in the quality of the writing, while 100% indicated an improvement in the attitudes towards writing. Not one thought the seniors wrote worse than in previous years. Surprisingly, nineteen teachers felt strongly enough to comment about the new writing requirement, and all these responses were glowingly optimistic about the future possibility of academic success. This was amazing in light of the fact that the majority of the faculty was adamantly opposed to English teachers getting only four classes. In fact, because of these overt negative feelings toward the department voiced by the other teachers, it was safe to assume that the findings of this survey would be biased and would be reflected in a downward scale. If there was a large standard measure of error, then the attitudinal survey proved beyond a shadow of a doubt that the program not only led to improved writing skills, but that it also alleviated the fear and negativity associated with the act of written composition.

V Recommendation

The most important recommendation made at this school was to persuade the principal into making writing mandatory throughout the curricula. This was done initially at the beginning of the year, and because of this all subject disciplines had to incorporate essay type writing along with the course content. Unfortunately, many non-English teachers became disgruntled with this policy and abused the spirit of the whole idea. This is clearly shown by the lawsuit now pending whereby a student wrote obscenities about her math teacher on the final exam, got ten days suspension, and is now being defended by the Civil Liberties Union who maintain her right to free speech. Even though no one argues about the culpability of the student, the teacher clearly left herself open to this type of situation by her poor essay questions. To remedy this situation, a workshop has been planned for the next workday which will be planned and executed by this English department for the sole objective of imparting tips and giving guidelines for devising essay questions. Hopefully by working together, more productive writing assignments will ensue.

One of the major recommendations came about after the study concluded. After the twelve week intensified writing program, a unit on research paper writing was implemented which literally turned into a disaster. The students in the target group, those below average, were not ready to tackle the intricacies of composing a good term paper. At several staff meetings it was unanimously agreed upon that the twelve week program be expanded to the entire semester of eighteen weeks in all senior English classes. More time on both paragraph development and the five paragraph essay was certainly warranted, especially with the confusion over the latter.

With the completion of this writing program, it became evident that a writing sequence be devised beginning with the ninth grade and culminating with the twelfth. An after school workshop was planned and implemented, and from this, a logical flow chart was created. In this way, hopefully, each grade level will build upon the skills mastered in the previous grade. Everyone in the English department had imput into decisions regarding the writing instruction, and this program helped to persuade many about the need for seniors to concentrate on five-paragraph essay writing. Appendix FF has become the official Writing Enhancement Program's sequential goals.

The National Writing Project, an outgrowth of the San Francisco Bay Area Writing Project, has spawned numerous projects all over the country and could very well have far reaching effects right here in Broward County. Such projects as the Queens, New York, Project Equality is federally funded and is a cooperative effort between the college and local high schools.[34] All of these projects are founded on truly worthwhile principles that should be followed. For one, teachers of writing should be encouraged to write for publication and pleasure. Secondly, no far reaching innovation should be implemented without proper inservicing of the staff. Colleges should provide summer writing institutes which would be two to eight weeks of total immersion in the teaching of writing taught by high school teachers who would demonstrate techniques that have proven successful. The teachers attending these summer courses would then go back to their schools and hold workshops which are funded through Title I. The university, besides holding these institutes, would also serve as the organizing and administrative center and would provide facilities for reasearch and study

---

[34] Janet R. Brown, "Building a High School-to-College English Curriculum," Current Issues in Higher Education, November 1982, pp. 14-20.

in composition.[35] Since the writing projects themselves are funded through Title IV-C, local universities would certainly benefit from promoting this type of research.

On Monday, November 21, 1983, during the monthly English department heads' meeting at Dillard High School, persuing the possibility of becoming involved in the National Writing Project was discussed. Mrs. DeGraffenreidt, the language arts supervisor for Broward County, stated that she would initiate looking into this matter. Many teachers expressed enthusiasm about such a program, and many, including myself, volunteered to help organize classes, workshops, and materials. The feeling conveyed was that Writing Enhancement was a fact and presented the optimum environment and attitude needed to lift the composition curriculum.

A final recommendation occurred because of my sponsorship of the literary magazine, Tumbleweed. Each year the students' writing is published and widely read by the student body. If the assumption is true that all composition teachers, to be effective, need to themselves write so they can understand the frustrations inherent in the writing process, then the school should also publish the writing of its teachers. Students need to see this other side of their instructors, and this is certainly true if teachers are to maintain their credibility. A physical education teacher must demonstrate various skills and take part in the active part of his program, so why should English teachers be exempt from displaying their dexterity in writing? Plans are already under way to inaugurate a faculty magazine featuring creative and expository writing from anyone on the staff, custodians included! Everyone will be encouraged to contribute.

---

35 "Writing Project," pp. 5-13.

BIBLIOGRAPHY

Allen, Don. "And Everyone Quoted McLuhan A Lot," Media and Methods, September 1980, p. 58.

Arnold, Lois V. "Writer's Cramp and Eyestrain-Are They Paying Off?" English Journal, January 1964, pp. 10-15.

Bamberg, Betty. Composition Basics for College Prep Students. Los Angeles: California Association of Teachers of English, 1977.

Bamberg, Betty. "Composition Instruction Does Make a Difference: A Comparison of the High School Preparation of College Freshmen in Regular and Remedial English Classes," Research in the Teaching of English, February 1978, pp. 47- 48.

Bartz, Albert E. Basic Statistical Concepts in Education and the Behavioral Sciences. Minneapolis: Burgess Publishing Company, 1976.

Bayley, Dorothy. "A Critical Study of Objective Estimates in the Teaching of English," British Journal of Educational Psychology, February 1937, pp. 155-157.

Borass, Julius. Formal English Grammar and the Practical Mastery of English. Doctoral Disseration, University of Minnesota, 1917.

Brown, Janet R. "Building a High School-to-College English Curriculum," Current Issues in Higher Education, November 1982, pp. 14-20.

Burbank, Lucille and Dennis W. Pett. "Eight Dimensions of Visual Literacy," Instructional Innovator, January 1983, p. 26.

Cappuccilli, Phyllis J. Integration+Implementation+Instruction= Improved Writing Skills. Glenside: Beaver College, 1982.

Day, James W. "Student Attitudes Toward a Peer Evaluation," Arizona English Bulletin, February 1980, pp. 105-106.

Diederich, Paul B. "In Praise of Praise," NEA Journal, September 1963, pp. 58-59.

Donovan, Timothy and Ben W. McClelland. Eight Approaches to Teaching Composition. Urbana: The National Council of Teachers of English, 1980.

Eschholz, Paul A. "The Prose Model Approach: Using Products in the Process," Eight Approaches to Teaching Composition. Urbana: The National Council of Teachers of English, 1980.

Freedman, Sarah Warshauer. "Some Reasons for the Grades We Give Compositions," English Journal, November 1982, p. 87.

Garrison, RogerH. One to One: Tutorial Instruction in Freshman Composition. San Francisco: Jossey-Bass, 1974.

Glatthorn, Allan A. "Maintaining Momentum: Ensuring That the Concern for Writing Is Not One More Educational Fad," English Journal, April 1983, p. 47.

Grasso, Dr. Interview, 10 June 1983.

Hillard,Helen, ed. Suggestions for Evaluating Senior High School Writing. Pittsburg: Association of English Teachers of Western Pennsylvania, 1982.

Judine, Sister M., ed. A Guide for Evaluating Student Composition. Urbana: The National Council of Teacher of English, 1975.

LaBrant, Lou L. We Teach English. New York: Harcourt, Brace, and Company, 1951.

Maertens, Ronald Edward. The Teaching of Written Composition in Representative Public High Schools Accredited by the North Central Association. Ann Arbor: Xerox Company, 1979.

Mackel, H.C. Handbook of Research on Teaching. Chicago: Rand McNally, 1963.

Maize, Charles. "Two Methods of Teaching English Composition," English Journal, January 1954, pp 22-25.

McCrimmon, John. "Writing As a Way of Knowing," Arizona English Bulletin, February 1980, p. 49.

Miami Herald, Wednesday March 16, 1983, p. 12 and Saturday August 13, 1983, p. 11.

Myer, Miles. A Procedure for Writing Assessment and Holistic Scoring. Urbana: The National Council of Teachers of English, 1980.

Najimy, Norman C. Measure for Measure: A Guidebook for Evaluating Students' Expository Writing. Pittsfield: Massachusetts Department of Education, 1981.

National College Bound Seniors. Princeton: Educational Testing Service, 1981.

Palmer, William S. Selected Techniques for Teaching Writing. Durham: Moore Publishing Company, 1977.

Rabianski, Nancyanne. Systematic or Unsystematic Invention Study: Which is More Effective for a Student Writer? Buffalo: State University of New York at Buffalo, 1980.

Rice, J.M. "English, The Need for a Basis in Education," Forum, October 1903, pp. 272-273.

Schuster, Edgar H. "How Good Is the New Grammar?" English Journal, September 1961, pp. 3-6.

Stengel, Richard. "Getting Unplugged," Time, 11 October 1982, p. 99.

Stout, Candace. "In Praise of Peer Appraisal," Arizona English Bulletin, February 1980, pp. 162-165.

Weiner, Dr. Harvey S. Any Child Can Write. New York: McGraw Hill Book Company, 1978.

Womack, Thurston. "Teachers' Attitudes Toward Current Usage," English Journal, January 1960, pp. 16-21.

"Writing Projects," Arizona English Bulletin, February 1980, p. 1.

Appendix A

THE SCHOOL BOARD
EVALUATION AND TESTING

MAY 1 0 1984

PERCENT OF 10th GRADERS MASTERING
STATE ASSESSMENT PART II (FUNCTIONAL LITERACY)

HIGH SCHOOLS	MATHEMATICS			COMM. SKILLS			BOTH TESTS		
	1981	1982	1983	1981	1982	1983	1981	1982	1983
	79	79	72	96	93	95	78	78	71
	85	84	80	95	97	97	84	83	80
	89	87	85	98	99	98	89	88	85
	89	83	84	99	97	98	89	82	83
	77	65	71	95	93	90	76	65	70
	65	70	69	93	94	91	64	69	67
	72	62	62	92	93	96	72	61	63
	72	70	68	93	95	94	71	71	68
	67	57	71	94	87	93	66	55	71
	80	82	70	95	97	93	79	82	70
	73	69	67	95	93	96	72	69	67
	82	78	76	98	96	97	82	78	76
	81	80	68	97	97	95	81	81	69
	81	80	82	97	98	96	81	80	81
	78	71	72	97	93	96	78	71	71
	81	77	73	97	96	96	80	77	73
	77	76	67	97	96	90	76	75	67
	78	77	83	90	95	97	75	76	83
	77	80	78	95	93	95	78	80	77
	76	64	63	93	91	87	75	63	61
		80	91		93	98		79	91
		82	88		93	97		81	89
DISTRICT	77	76	75	94	95	95	76	75	75
STATE		78	78		95	95		78	78

Appendix B

THE SCHOOL BOARD

GUIDANCE DEPARTMENT

COUNTY 1981-82 S. A. T. SCORES

SCHOOL	1. TOTAL NUMBER TAKING S.A.T.	2. MEAN VERBAL ALL TESTED	3. MEAN MATH ALL TESTED	4. TOTAL NUMBER TOP 10% TAKING S.A.T.	5. MEAN VERBAL TOP 10% TAKING S.A.T.	6. MEAN MATH TOP 10% TAKING S.A.T.
	176	380	412	36	460	530
	117	433	465	37	490	540
	279	412	455	59	500	560
	437	438	491	82	540	600
	100	445	469	36	510	520
	106	375	398	30	460	470
	58	389	450	14	520	560
	105	433	464	37	530	580
	58	358	413	19	430	500
	200	419	462	39	540	610
	105	411	442	29	530	480
	141	410	465	40	500	570
	151	410	500	33	500	550
	260	446	600	40	600	630
	173	426	520	45	520	570
	223	421	510	40	510	580
	151	427	470	27	470	510
	220	408	500	33	500	550
	241	431	550	45	550	620
	79	406	480	28	480	560
A.T.1982 MEAN BROWARD		420	460			
A.T.1982 MEAN NATIONAL		426	467			
A.T.1982 MEAN SOUTHERN REGION		412	448			

Appendix C

SAT MEAN SCORES

TOP 10% GRADUATES 1982

MEAN VERBAL...460	MEAN MATH...530
MEAN VERBAL...490	MEAN MATH...540
MEAN VERBAL...500	MEAN MATH...560
MEAN VERBAL...540	MEAN MATH...600
MEAN VERBAL...510	MEAN MATH...520
MEAN VERBAL...460	MEAN MATH...470
MEAN VERBAL...520	MEAN MATH...560
MEAN VERBAL...530	MEAN MATH...580
MEAN VERBAL...430	MEAN MATH...500
MEAN VERBAL...540	MEAN MATH...610
MEAN VERBAL...530	MEAN MATH...480
MEAN VERBAL...500	MEAN MATH...570
MEAN VERBAL...500	MEAN MATH...550
MEAN VERBAL...600	MEAN MATH...630
MEAN VERBAL...520	MEAN MATH...570
MEAN VERBAL...510	MEAN MATH...580
MEAN VERBAL...470	MEAN MATH...510
MEAN VERBAL...500	MEAN MATH...550
MEAN VERBAL...550	MEAN MATH...620
MEAN VERBAL...480	MEAN MATH...560

MEAN SAT VERBAL SCORE FOR ALL HIGH SCHOOLS IS...512

MEAN SAT MATH SCORE FOR ALL HIGH SCHOOLS IS...554.5

MEAN TOTAL SCORE FOR ALL HIGH SCHOOLS IS...1066.5

MEAN NATIONAL VERBAL SCORE . . . 426

MEAN NATIONAL MATH SCORE . . . 467

MEAN NATIONAL TOTAL SCORE . . . 893

Appendix D

JACK GORDON WRITING SKILLS ACT OF 1982

A bill to be entitled

An act relating to schools; providing for instruction in writing skills; providing a formula for allocating funds for such instruction; providing school district eligibility requirements; requiring the Department of Education to establish criteria for determining if teaching writing is a primary emphasis; providing an effective date.

WHEREAS, writing instruction cannot be effectively provided in large classes, and

WHEREAS, the Legislature wishes to encourage the development of writing skills for students receiving instruction in the basic 10-12 program, and

WHEREAS, it is the intent of the Legislature to provide additional funds for school districts which provide writing instruction in classes of not more than 25 students per teacher, NOW THEREFORE,

Be It Enacted by the Legislature of the State of Florida:

Section 1. This act shall be known as the *Jack Gordon Writing Skills Act of 1982.*

Section 2. (1) Any school district which establishes a separate course for teaching writing skills, or which demonstrates that teaching writing skills is a primary emphasis in English courses included in its existing curriculum and required as a prerequisite for graduation may receive categorical funds as provided in this section in addition to the funds it receives from the Florida Education Finance Program.

(2) To be eligible to receive funds under this section, a school district shall certify to the Department of Education:

(a) That instruction in writing skills is provided in classes which contain no more than 25 students per teacher, and that no teacher who teaches writing skills as part of the instruction in an English class required by the school district as a prerequisite for graduation, teaches more than 100 students per day; provided, however, the Commissioner of Education may approve alternative staffing plans, on an annual basis, submitted by a local district for those schools wherein there is a *demonstrated lack of classroom space, or a showing is made that the total instructional program requires teachers to instruct classes in English and another subject or subjects.*

(b) The number of full-time equivalent students as defined in s. 236.013(2), Florida Statutes, who are enrolled in the basic 10-12 program and who receive instruction in writing skills as provided in paragraph (a);

(c) That it has complied with all criteria established by the Department of Education pursuant to this section.

(3) *The Commissioner of Education shall establish specific criteria for determining whether the teaching of writing skills is a*

primary emphasis in an existing English course which a school district has required to be a prerequisite for graduation. Included in the criteria shall be a requirement that a student in such English course shall write not less than one essay, report, story or other work product each week of class.

(4) The annual allocation to each district which is eligible to receive funds under this section shall be distributed to each district by the Department of Education in the following manner:

(a) The school district shall receive an amount equal to .05 times the average number of students enrolled in such writing classes per day during survey weeks times the basic 10-12 program weight used in the Florida Education Finance Program times the Base Student Allocation used in the Florida Education Finance Program.

(b) If the number of dollars generated by using the formula provided in paragraph (a) for all eligible districts exceeds the appropriation made by the Legislature for any year, the department shall prorate each district's share of the appropriation.

Section 3. This act shall take effect upon becoming a law.

Appendix E

ENGLISH WRITING ENHANCEMENT

You are directly affected by the new program for Enhancement of Writing Skills which has become part of the law of the state of Florida. Career and college opportunities demand that you possess writing proficiency. In today's competitive world writing skills are a must. Therefore, you and your English teacher will be working to improve your writing. You will find you are participating in an intensive writing course as well as pursuing the other goals of your English class.

The following requirements apply to all classes for English credit regardless of the title:

1. In order to fulfill the new state requirements, each English student is required to turn in one major writing assignment each week. Nine composition assignments will be given each nine week period.

   In order to be eligible for a specific grade, the following composition assignments are required:
   A=9
   B=8
   C=7
   D=6
   F=5 or fewer

2. All writing assignments must include a rough draft along with the final copy.

3. Each student is required to keep a folder on file in the classroom. Each composition assignment that is returned to you must stay in the folder. The folder is not to leave the room. The student log form kept inside the folder must be used to record all composition assignments. Graded assignments are only to be taken home for revision. Any completed assignment missing from the folder may result in the loss of that grade.

   Each folder will be individually checked before the nine week grade is determined. In individual student-teacher conferences folder contents may be reviewed.

4. Each assignment is expected to be turned in on the date it is due. There will be a substantial grade penalty for each day the paper is late.
   Note: No assignment will receive any credit if it is submitted one week after the due date. In cases of extended illness see your teacher.

5. Any paper that is turned back to you with an "I" marked at the top means it is unacceptable as an English paper. This means that the paper must be redone and that the errors marked must be corrected. No credit will be given for papers receiving an "I" that have not been satisfactorily revised.

Mass Media — Appendix H "The New Language of the Masses"

Course objectives:

Students will understand the term Mass Media and the various forms of communication.
Students will recognize the influence of the mass media on all our lives.
Students will acquire an all-media literacy enabling them to understand and assess messages and attitudes communicated by the mass media.
Students will explore their own creativity by designing and constructing original media projects.
Students will improve vocabulary and composition skills through required weekly writing assignments.

****

Course requirements:

1. Attendance	Attendance is crucial. All films, slides, tapes, etc. must be made up. Both excused and unexcused absences receive a zero until the work is made up.
2. Film Viewing	Your complete attention is required for every film or media experience.
3. Notebook	A notebook is required to be with you each day. Your notebook should include: all handouts, all notes, film log, vocabulary, and tests.
4. Film Log	Brief original comments should be made immediately following the viewing of films or slides.
5. Projects	Projects are optional each 9 weeks. The minimum project work needed for each grade: A at least one AV project or two other projects B any one project C no project required
6. Paper headings	Use complete headings on papers. Mark Late or Make-up when appropriate.
7. Writing	All written assignments must be answered in complete sentences in paragraph form. Weekly composition assignments will be required as a part of the Senior English Writing Enhancement Program.
8. Sign-out	Use the sign-out sheet when checking out books, magazines, etc. Equipment will be checked out on inventory cards on an OVERNIGHT BASIS ONLY.
9. Late papers	One week limit and points lost for each day late
10. Fees	Film rentals and filmmaking supplies are the budget expenses. Do not leave the desk until you have seen your money recorded.
11. Cheating	Everyone is expected to do his or her own work. It is a matter of honor. a. any cases of cheating will result in an F for both students b. cheating on tests or assignments will cause an "N" in conduct on report cards c. anyone working together on an assignment must label the paper as such

I hear and I forget;
I see and I remember;
I do and I understand.

Chinese proverb

BEST COPY AVAILABLE

Appendix I

DO YOU HAVE A MULTI-MEDIA MIND?

Fill the head up with a description (written or pictorial) of things you can do simultaneously.

MASS MEDIA

Appendix J

Communications Media

Language Media

- Body
- Spoken word
- Written word

Art as Media

- Visual modes (painting, sculpture, carving, architecture, advertising)
- Clothing
- Dance
- Music
- Poetry & Literature

Technological Revolutions

Print Media

- Books
- Newspapers
- Magazines
- Duplicating & Copying Machines
- Microfilm

Chemical Media

- Photography (fixed image)
- Film (moving image)

Electric Media

- Light Bulb
- Telegraph (sound)
- Teletype (sound & print)
- Telephone
- Wireless/ Radio
- Television
- Phonograph
- Tape Recorder
- Videotape
- Communications Satellite

Number Media

- Computer
  - Data processing
  - Synthesizer (music)
  - Personal home computer
  - computer robots

New Media

- Videophone
- Laser
  - Hologram
  - Holography

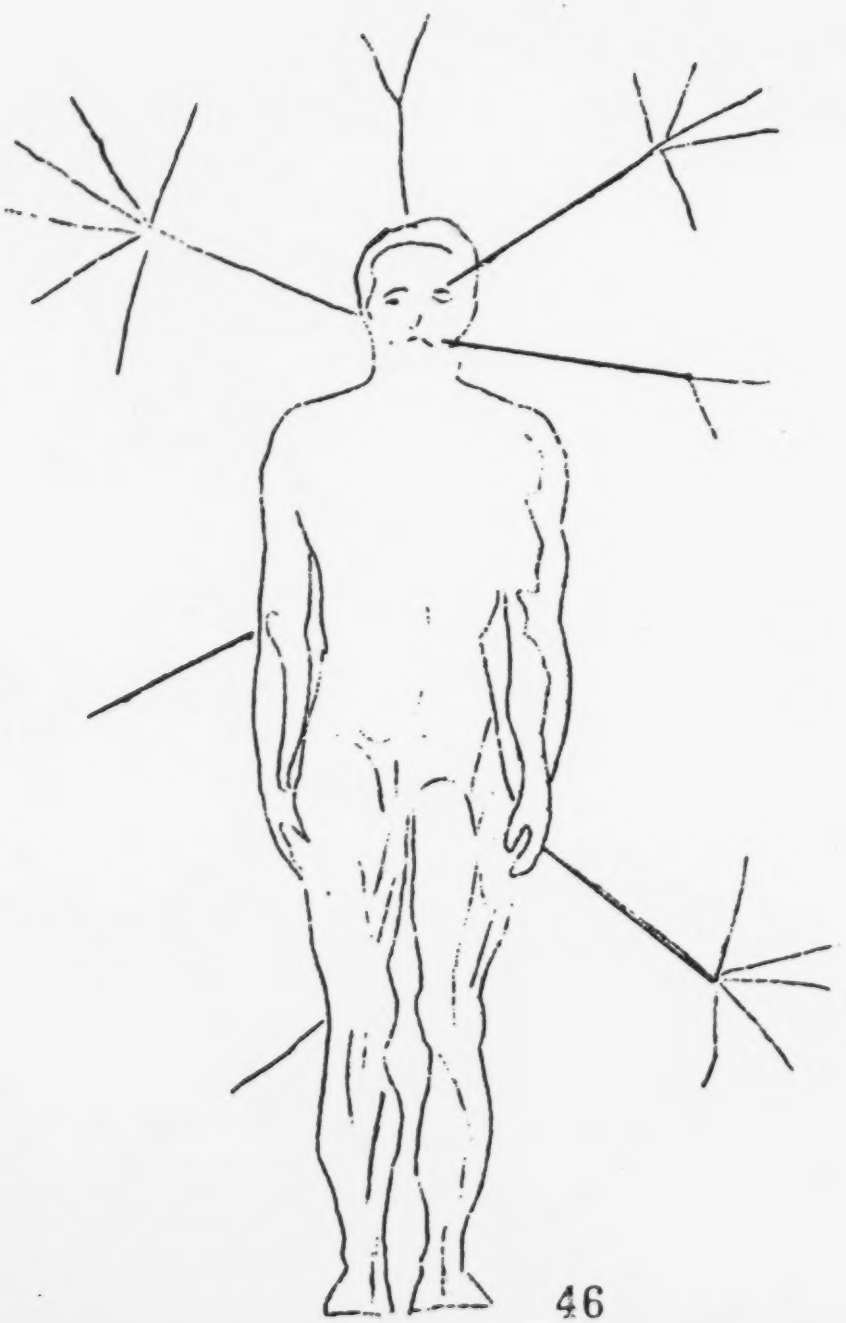
BEST COPY AVAILABLE

Appendix K

MASS MEDIA

MEDIUM: anything which is capable of extending human control over the environment, including communications devices.

ALL MEDIA ARE EXTENSIONS OF SOME HUMAN FACULTY-PSYCHIC OR PHYSICAL



Appendix L

TOPIC SENTENCE:

_____

_____

_____.

SUPPORTING SENTENCE 1:

_____

_____

_____

SUPPORTING SENTENCE 2:

_____

_____

_____.

SUPPORTING SENTENCE 3:

_____

_____

_____.

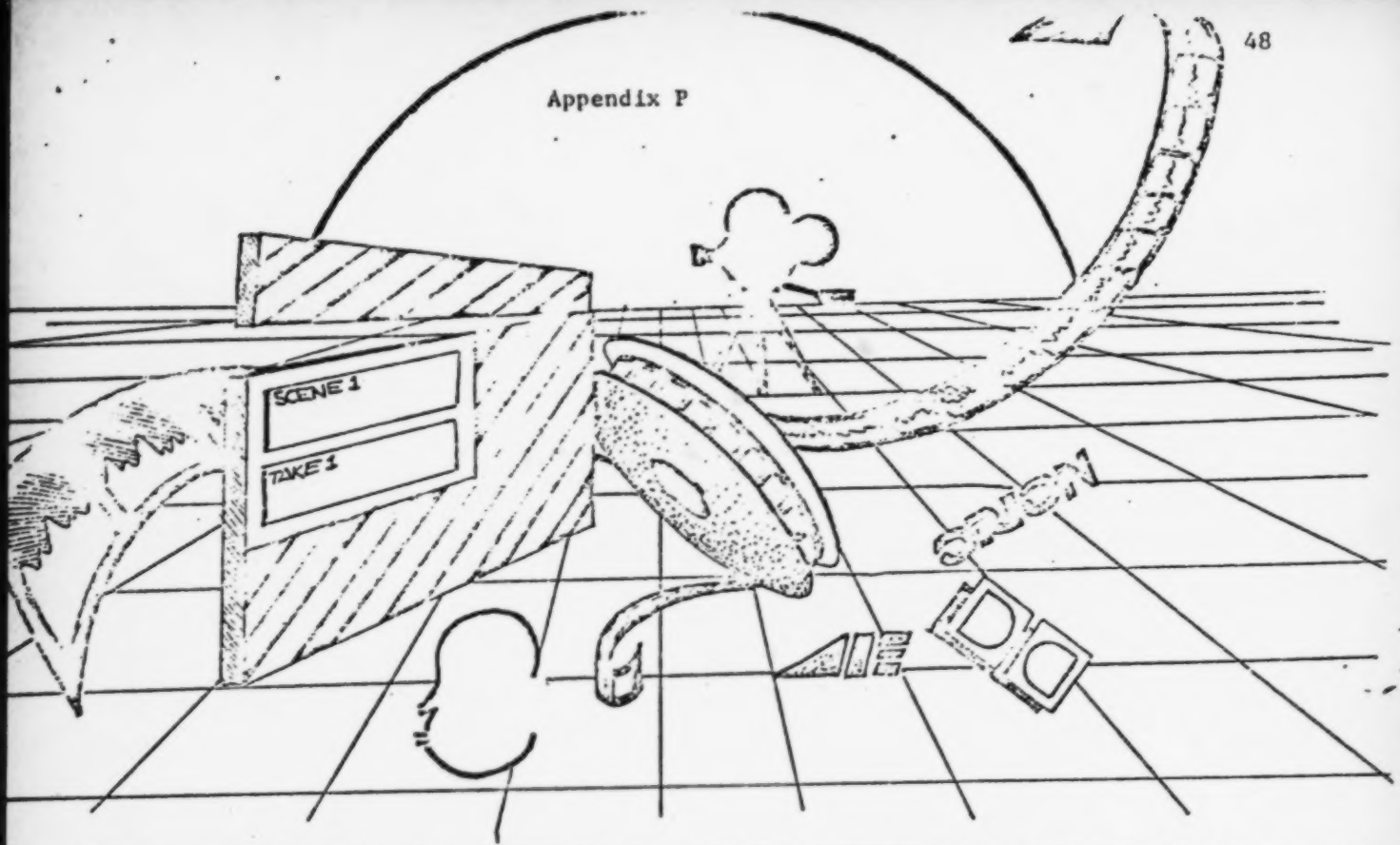
CONCLUDING SENTENCE:

_____

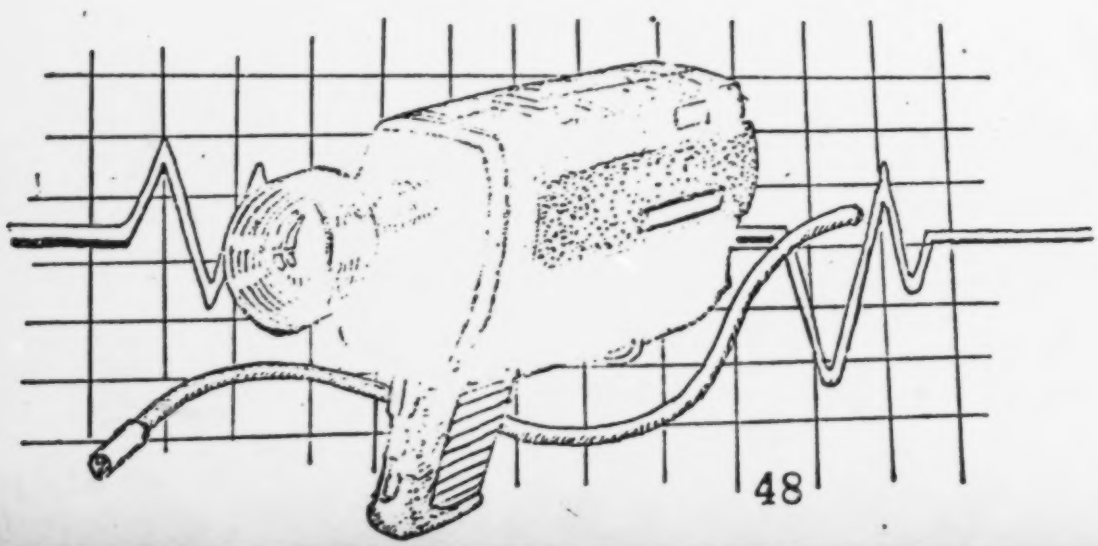
_____

_____.

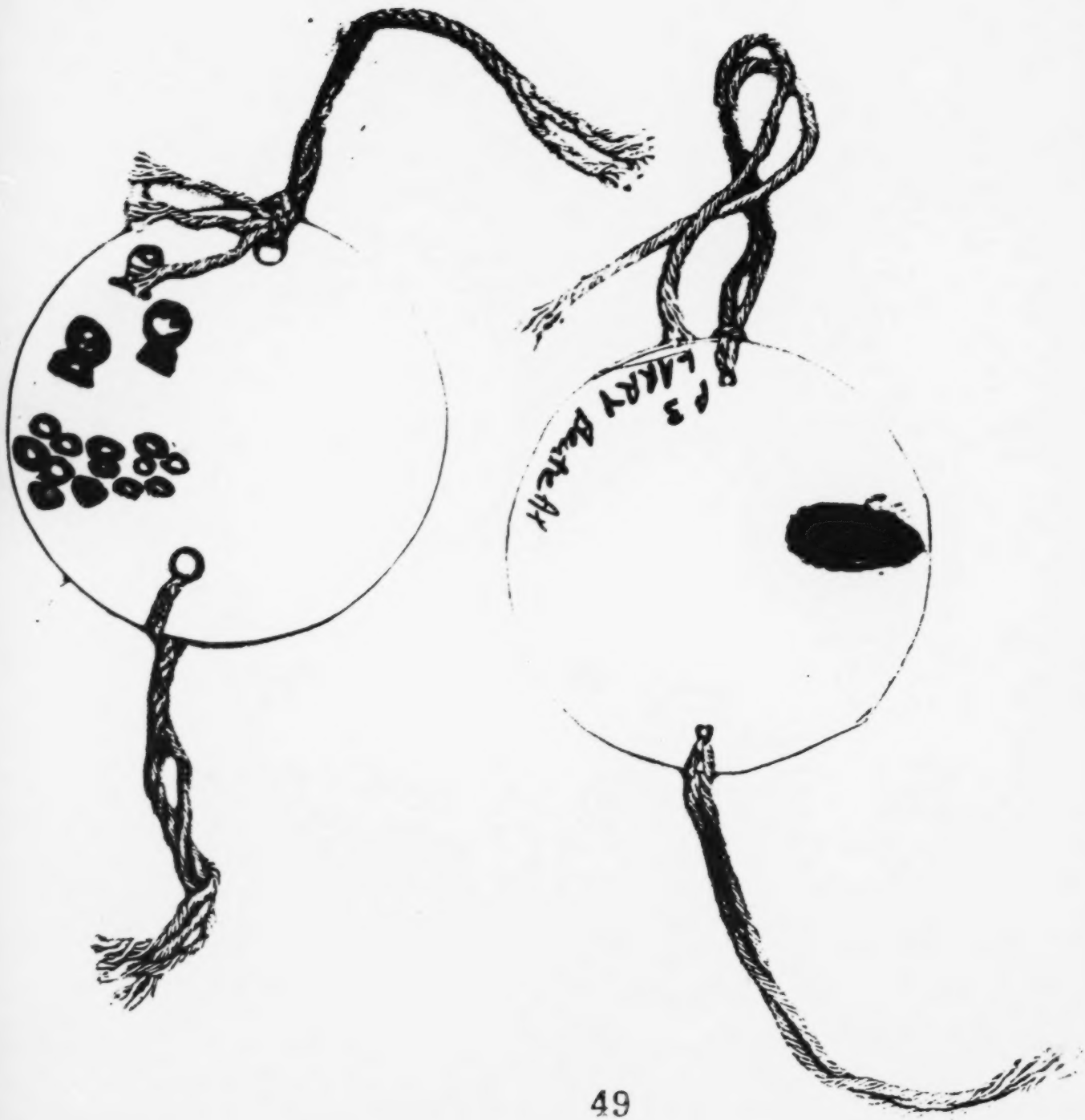
Appendix P



FILM STUDY



Appendix Q



Appendix R

Name_____

Mass Media

Alfred Hitchcock

over 50 years of filmmaking
master of the suspense thriller
master technician of the American film

1. creates identification with characters
2. creative variation on chase theme
3. reverse cliches
4. not interested in realism as much as technique
5. tight control and precision
6. creates sheer visual thrills
7. hero trapped in improbable situation
8. mixes terror and comedy-sees the need to break tension for audience
9. always a psychological twist

film masterpieces

Strangers on a Train (1951)
Rear Window (1954)
Vertigo (1958)
Psycho (1960)
The Birds (1963)
North By Northwest (1959)

NORTH BY NORTHWEST

3 stages in the development of the hero's attitude

1. lightly sketches all that is relevant of his general situation
2. involvement with Eve (confusion over her real character)
3. turning point. learns truth and accepts active role as Kaplan

A. Describe one example of each of the following techniques:

1. Creative camera movement: long tracking, panning shots

2. exotic, strange angles

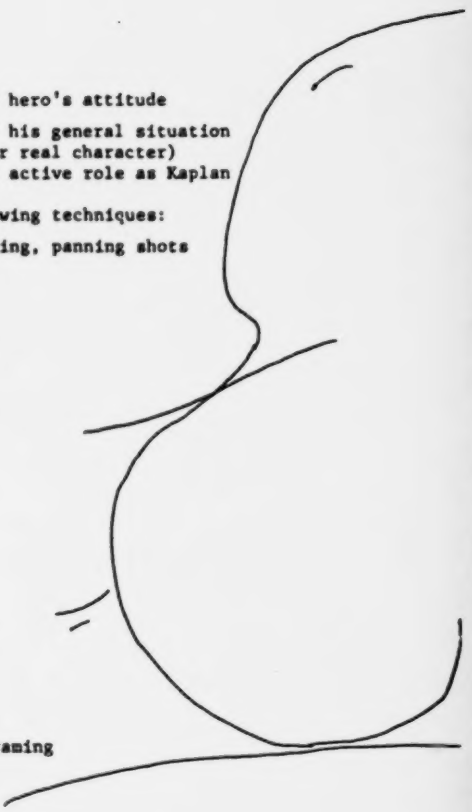
3. creative montage

4. subjective camera

5. editing/cross cutting

6. visual symbols

7. visual flair: color, arrangement, framing



B. Identification

1. Describe the way in which Hitchcock psychologically manipulates the audience.

2. In what way does Hitchcock make creative use of his settings?

"Many films are pieces of life, mine are slices of cake."

Scene Analysis Test

I. Prairie Scene
A. What does this scene communicate? (information, feelings, ideas, etc.)

B. How do the following film techniques and devices help in communicating the above scene? BE SPECIFIC
1. camera angles

2. sound

3. framing

4. color

5. subjective camera

6. camera movement

7. camera distance

II. Mt. Rushmore Scene
A. What does this scene communicate?

B. How do the following techniques and devices help in communicating the above scene?
1. camera angles

2. lighting

3. editing methods

4. montage

5. subjective camera

6. framing

7. camera movement

8. sound

9. camera distance

Appendix T

Mass Media

Quiz - NORTH BY NORTHWEST NAME _____

DATE _____

1. What does the Prairie scene communicate? (information, feelings, etc.)

2. What does the Mount Rushmore scene communicate?

3. Why is sound an important element of the film?

4. Give two examples of subjective camera.

5. In what way does Hitchcock make creative use of his settings?

6. Why is height an important element of the film?

7. Give two examples of juxtaposition.

8. In several instances, Thornhill is isolated among crowds. Name two.

SUPPLY ONE EXAMPLE OF EACH OF THE FOLLOWING TECHNIQUES:

9. creative montage

10. long tracking

11. panning

12. exotic, strange angles

13. visual flair: color, arrangement, framing

Appendix U

1. Choose topic (and method of approaching topic)

2. Thesis statement (put on cover sheet)

   The purpose of this paper is to prove that...

3. Outline (attach)

   List major points to be covered

   3 major classifications of details will become paragraphs

4. Rough Draft (attach)

   Introduction (1 paragraph)

   A. Explain the thesis statement (What does the topic mean to you?)

   B. Introduce the reader to what you're going to do

   Body (2 - 3 paragraphs)

   A. details, reasons, characters, situations, film techniques or other specifics to support thesis

   B. each example discussed should be treated in a separate paragraph

   Conclusion (1 paragraph)

   A. summarize your examples and details

   B. reinforce the purpose of your paper

5. Final copy

   in ink

   one side of paper only

   attach on top of rough draft and outline

* *

Possible thesis ideas:

The purpose of this paper is to prove that...

A. Hitchcock is the master technician of the American film

B. Hitchcock uses the motif of height to communicate in North By Northwest.

C. In North By Northwest, Hitchcock expertly uses various camera techniques to communicate ideas.

D. Hitchcock's use of settings in North By Northwest avoids cliches.

E. The plot of North By Northwest is a creative variation on the chase theme.

F. Hitchcock's style of suspense psychologically manipulates the audience.

G. Roger Thornhill in North By Northwest is typical of the Hitchcock hero who is innocently trapped in improbable situations.

Appendix V

OUTLINE FOR THE FIVE PARAGRAPH ESSAY
ROUGH DRAFT-NORTH BY NORTHWEST

I Introduction

A. Title:

B. Director:

C. Overview of film (two details)

1.

2.

D. Thesis statement:

1. First Proof:

2. Second Proof:

3. Third Proof:

II First Proof:

A.

B.

C.

III Second Proof:

A.

B.

C.

IV Third Proof:

A.

B.

C.

V Conclusion

A. Rename title and director

B. Additional details from the film

C. Reword thesis statement and three proofs

c. For shorter essays, a separate conclusion is not always needed. It is possible to include in the last supporting paragraph an extended clincher sentence in which you echo the thesis sentence and/or make some sort of significant final statement.

d. Since concluding paragraphs often sound tacked on, make special attempts to link the conclusion to the paragraph that precedes it by repeating an appropriate key word or idea and by utilizing the other connecting devices discussed previously.

MODEL FOR THE 5 PARAGRAPH ESSAY

I. Paragraph 1 - Introduction - Thesis statement and any necessary background material

II. Paragraph 2 - First generalization developing thesis

- a. Detail
- b. Detail
- c. Detail (number of details very)

III. Paragraph 3 - Second Generalization developing thesis

- a. Detail
- b. Detail
- c. Detail

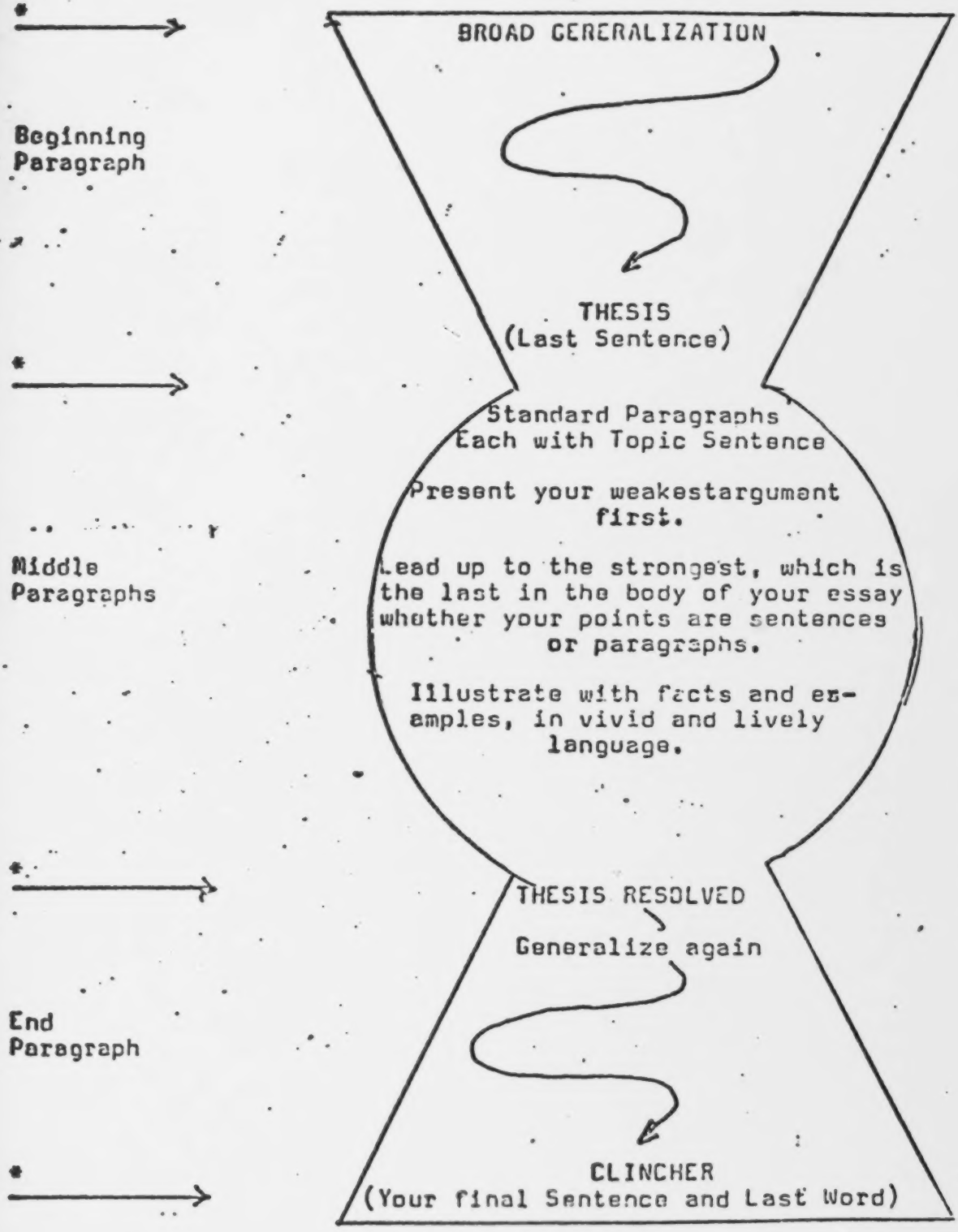
IV. Paragraph 4 - Third Generalization developing thesis

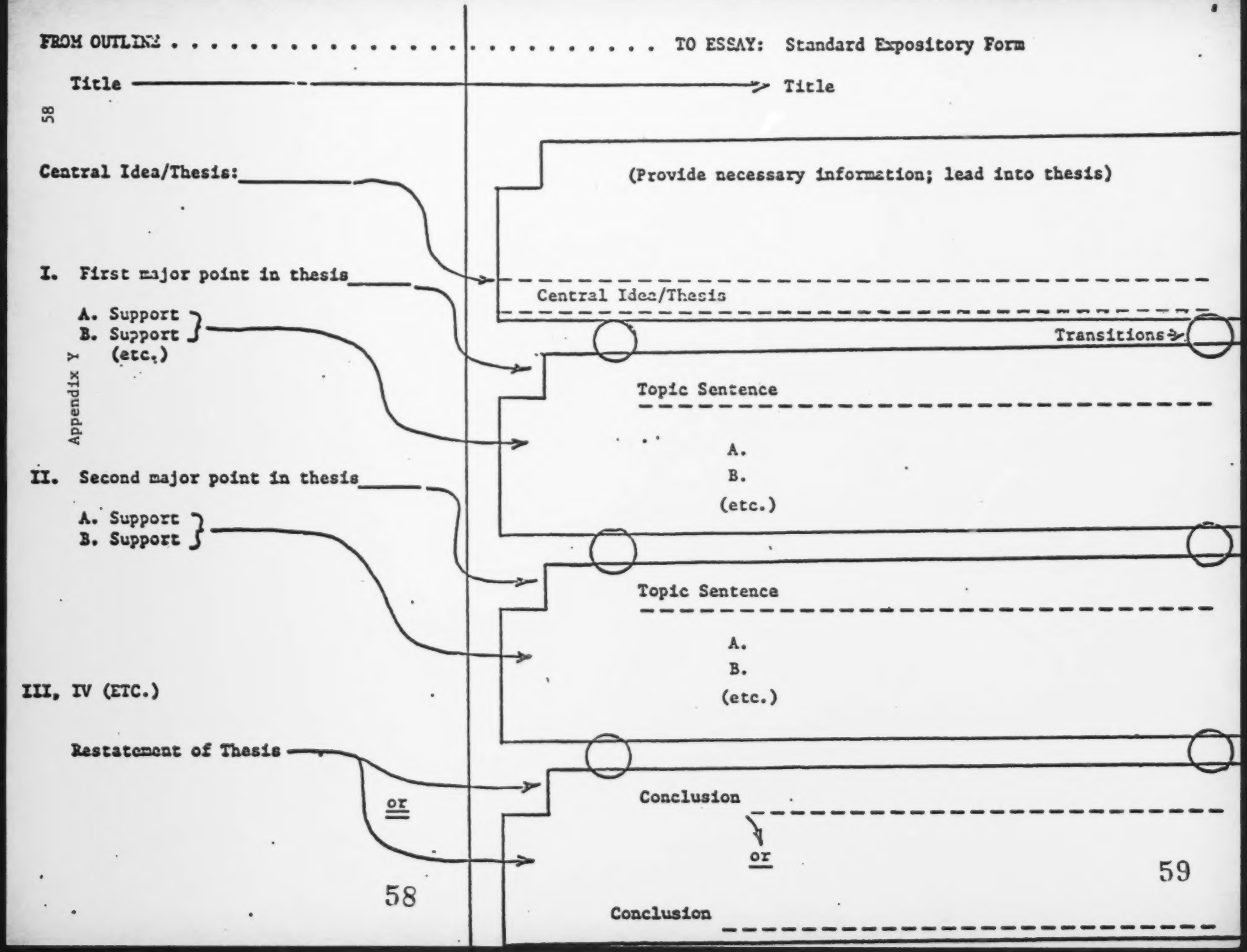
- a. Detail
- b. Detail
- c. Detail

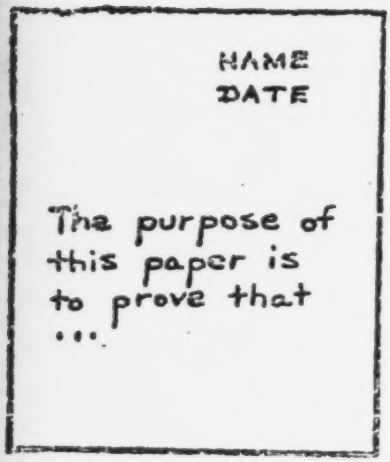
V. Paragraph 5 - Conclusion - Restatement of thesis or summary of evidence

Essay Form

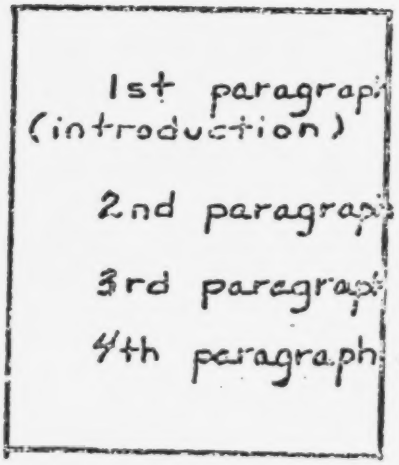
Appendix X

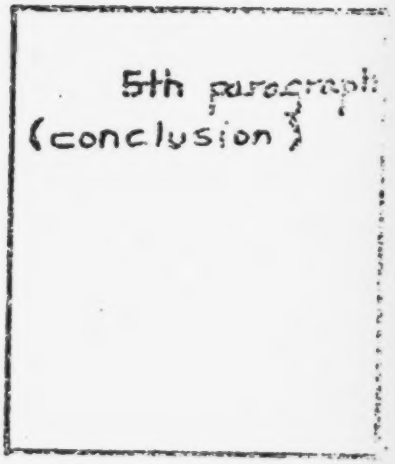

BROAD GENERALIZATION
Beginning Paragraph
THESIS
(Last Sentence)
Standard Paragraphs
Each with Topic Sentence
Present your weakestargument first.
Middle Paragraphs
Lead up to the strongest, which is the last in the body of your essay whether your points are sentences or paragraphs.
Illustrate with facts and examples, in vivid and lively language.
THESIS RESOLVED
Generalize again
End Paragraph
CLINCHER
(Your final Sentence and Last Word)
* Focal Points


FROM OUTLINE
TO ESSAY: Standard Expository Form
Title
Title
Central Idea/Thesis:
(Provide necessary information; lead into thesis)
I. First major point in thesis
A. Support
B. Support
(etc.)
Central Idea/Thesis
Transitions
Topic Sentence
A.
B.
(etc.)
II. Second major point in thesis
A. Support
B. Support
Topic Sentence
A.
B.
(etc.)
III, IV (ETC.)
Restatement of Thesis
or
Conclusion
or
Conclusion

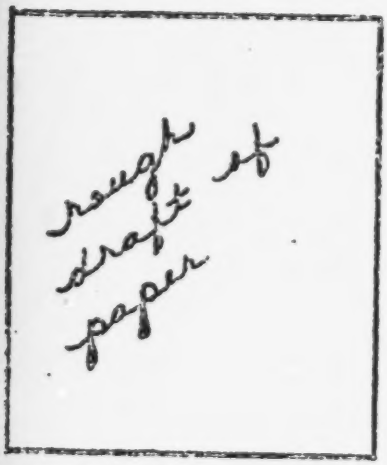


A. Cover Sheet

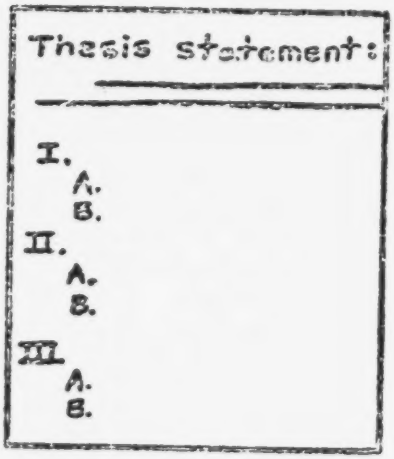


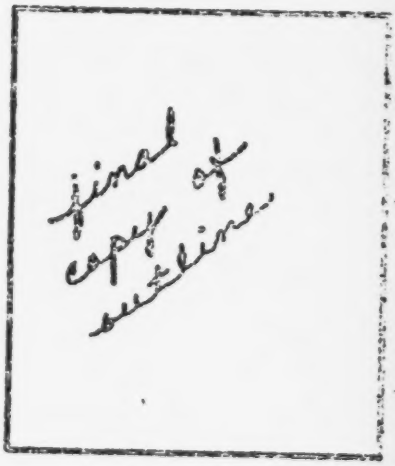


B. Final Copy
(in ink, one side of paper only)



C. Rough Draft





D. Outline
(original and final copy)

NORTH BY NORTHWEST
Critical Essay

Appendix AA

Mass Media
UNIT TEST - Film

NAME _____

DATE _____

FILM TYPES

Matching

A. cel animation	E. kinestasis
B. cinema verite	F. pixillation
C. claymation	G. pure film
D. documentary	H. social commentary

ARK is an example of (1) _____.
FRANK FILM is an example of (2) _____.
MOUNTAIN MUSIC is an example of (3) _____.
PIGS and MOODS OF SURFING are examples of (4) _____.
NEIGHBORS and BLAZE GLORY are examples of (5) _____.
CRY OF THE MARSH is an example of (6) _____.
NANOOK OF THE NORTH is an example of (7) _____ as well as
(8) _____.
In CONDENSED CREAM OF BEATLES there is an example of (9) _____.
The film type which has no story line is the (10) _____.
Making live actors appear animated is (11) _____.
The film type which presents reality but is not staged is called (12) _____
The film type which makes a statement about society is termed a (13) _____.

Short Answer

One type, or (14) _____, of film is the documentary.
A short appearance by a leading actor/actress in a film is called a(n) (15) _____
The film (16) _____ is an example of cinema verite.
Film communicates through the language of its (17) _____;
(18) _____, and (19) _____.
(20) _____ is when we believe what is happening in a film even though we know intellectually it is not real.
To move the camera slowly from side to side is to (21) _____.
To bring someone or something into rapid close-up view is to (22) _____.
The film PEEGE is a social commentary which deals with which group of people?
(23) _____.
List two differences of cinema verite that separate it from other documentaries:
(24) _____
(25) _____

In RUN the man was running from (26) _____.

When the camera takes the point of view of a character so that the viewer sees through the eyes of the character, it is called (27) _____ camera.

Acting in place of or through someone or something else is termed a (28) _____ experience.

The entire beach scene in RUN is an example of (29) _____ camera because we see what is in the character's mind.

(30) _____ is an instance when an image is retained on the retina of the eye for a short period so that if another image takes its place the illusion of motion is created.

NOTES ON THE POPULAR ARTS presented the media as being a(n) (31) _____.

The director who is known for creating the first documentary in the 1920's is (32) _____.

List two examples of juxtaposition from NORTH BY NORTHWEST:

(33) _____

(34) _____

List two examples of creative montage from NORTH BY NORTHWEST:

(35) _____

(36) _____

Describe the height motif used by Hitchcock in NORTH BY NORTHWEST:

(37) _____

Supply two examples from the film:

(38) _____

(39) _____

Matching - Film Types

(40) _____	the camera "goes to" reality in real situations	A. animation
(41) _____	explores various social problems	B. cinema verite
(42) _____	usually a drama or a comedy	C. documentary
(43) _____	inanimate objects are brought to life by motion	D. feature
(44) _____	recording or interpreting actual subject matter, generally non-fiction	E. kinestasis
		F. pixillation
		G. social commentary

Matching - Camera Shots

(45) _____ microscopic view of some subject or feature, such as an eye or thumb

(46) _____ shot taken a great distance, best to show a major event

(47) _____ most commonly used distance, about six feet from the subject

(48) _____ concentration of the camera upon a face or some other feature

(49) _____ shot taken at a distance to establish the visual relationship of the characters with their physical surroundings

A. long shot
B. close-up
C. extreme close-up
D. medium shot
E. extreme long shot

Matching - Camera Angles

(50) _____ viewing the subject on a horizontal plane

(51) _____ shows a subject off balance

(52) _____ makes the subject appear weak or small

(53) _____ viewing the subject from beneath

(54) _____ makes the subject appear strong and/or large

(55) _____ viewing the subject from above

A. eye level
B. low angle
C. high angle
D. dutch angle

Appendix BB

Faculty Survey

1. How long have you been teaching at this school? _____

2. How many seniors do you teach? _____

3. Have you taught seniors in previous years? _____

4. Approximately how many essay type assignments and/or tests do your students do on the average per week? _____

5. Check one:

   I ____ have, ____ have not noticed improvement in the quality of my seniors' writing since the beginning of the year.

6. Check one:

   I ____ have, ____ have not noticed an improvement in the attitude of my seniors toward the act of writing since the beginning of the year.

7. Answer only if you answered "yes" to question #3.

   Seniors this year write ____ better, ____worse, ____about the same as seniors of previous years.

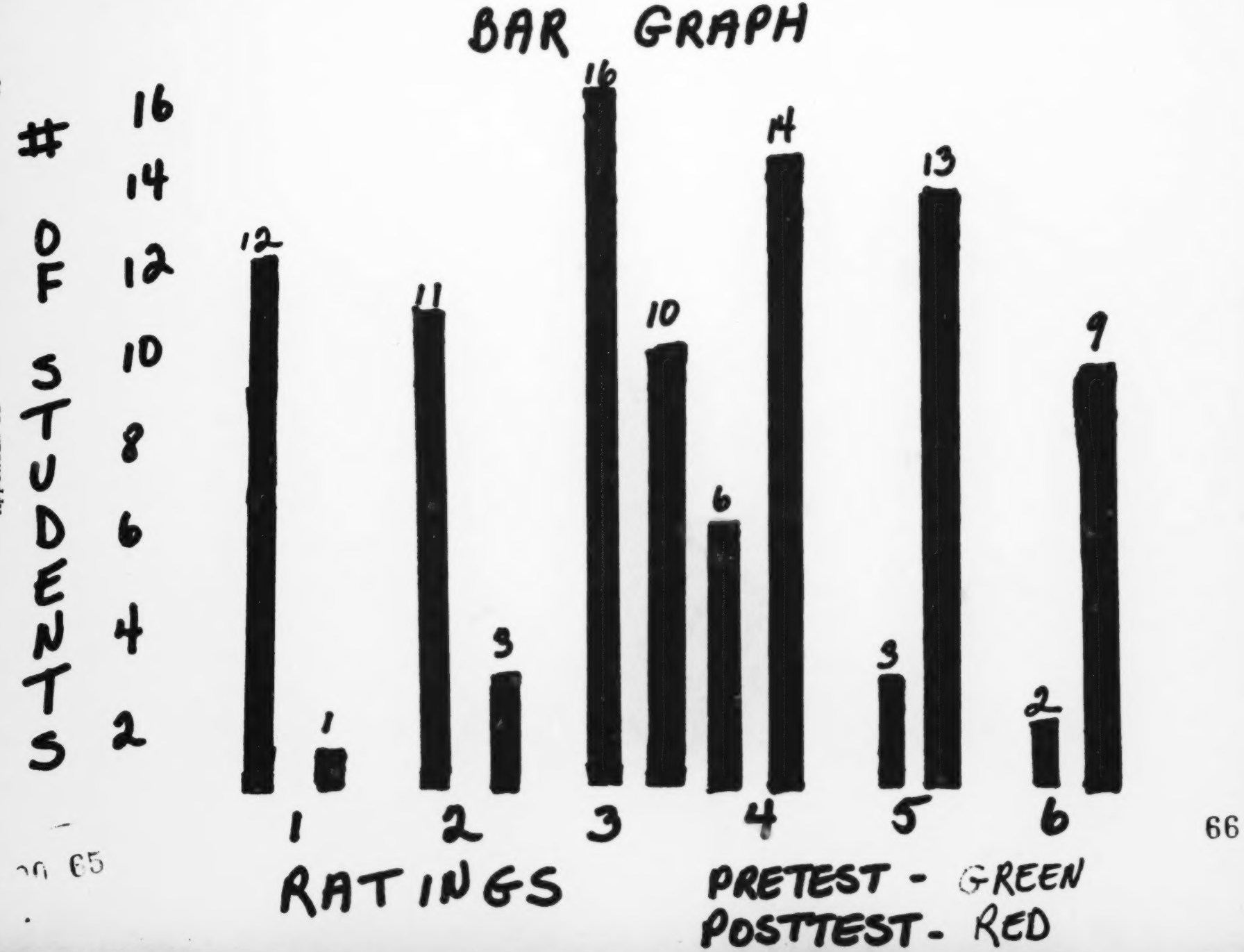
8. Briefly comment about the Writing Enhancement requirements and their effect upon the writing and attitude about writing of your seniors.

_____

_____

_____

Appendix DD



65

Appendix EE

CORRELATED t TEST

DIRECT DIFFERENCE METHOD

Subject	Pretest	Postest	D	D^2
1	3	5	2	4
2	1	3	2	4
3	2	4	2	4
4	4	6	2	4
5	3	3	0	0
6	5	6	1	1
7	6	6	0	0
8	3	5	2	4
9	4	4	0	0
10	1	3	2	4
11	1	4	3	9
12	3	5	2	4
13	3	6	3	9
14	2	4	2	4
15	3	6	3	9
16	1	2	1	1
17	4	6	2	4
18	4	4	0	0
19	3	4	1	1
20	1	1	0	0
21	3	5	2	4
22	2	4	2	4
23	3	5	2	4
24	2	4	2	4
25	2	5	3	9
26	2	4	2	4
27	1	3	2	4
28	3	5	2	4
29	5	6	1	1
30	1	4	3	9
31	4	6	2	4
32	2	4	2	4
33	3	3	0	0
34	4	6	2	4
35	1	2	1	1
36	3	5	2	4
37	1	3	2	4
38	2	3	1	1
39	3	4	1	1
40	6	5	-1	1
41	2	5	3	9
42	1	3	2	4
43	5	4	-1	1
44	3	5	2	4
45	1	2	1	1
46	3	5	2	4
47	2	3	1	1
48	3	5	2	4
49	1	3	2	4
50	2	4	2	4
	$\sum x_1 = 133$	$\sum x_2 = 212$	$\sum D = 79$	$\sum D^2$ 173

$\bar{x}_1 = 2.66 \qquad \bar{x}_2 = 4.24$

MEAN OF THE DIFFERENCE:

$$\bar{D} = \frac{\Sigma D}{N}$$

$$\bar{D} = \frac{79}{50}$$

$$\bar{D} = 1.58$$

STANDARD DEVIATION OF THE DIFFERENCE:

$$S_D = \sqrt{\frac{\Sigma D^2}{N} - \bar{D}_2}$$

$$S_D = \sqrt{\frac{178}{50} - 1.58^2}$$

$$S_D = \sqrt{3.46 - 2.5}$$

$$S_D = \sqrt{.96}$$

$$S_D = .98$$

STANDARD ERROR OF THE MEAN FOR THE DIFFERENCES:

$$S_{xD} = \frac{S_D}{\sqrt{N-1}}$$

$$S_{xD} = \frac{.98}{\sqrt{49}}$$

$$S_{xD} = \frac{.98}{7}$$

$$S_{xD} = .14$$

CORRELATED t TEST:

$$t = \frac{\bar{D}}{S_{xD}}$$

$$t = \frac{1.58}{.14}$$

$$t = 11.29$$

t_{05}, where df = 49, is 2.009
Significant, $p < .05$

Cooper City High
English Department

WRITING ENHANCEMENT PROGRAM Sequential Goals Grades 9-12

Grade 9

Students will write effective complete sentences using a variety of sentence structures (compound, complex, etc.)

Students will master writing a well developed independent paragraph with topic sentence, closing sentence, supporting details, and effective transitions.

Students will learn to avoid common problems in grammar and word usage (spelling, subject-verb agreement, verb tenses, etc.)

Students will use proper form in writing social and business letters.

Students will correctly complete common forms (job applications, social security form, order blanks, checks)

Students will complete book reports using proper formats.

Grade 10

Students' mastery of paragraph structure will be reinforced by recognition and construction of various paragraph types (descriptive, expository, and persuasive).

Students will refine their skills in paragraph development by experimenting with techniques of order (logical, chronological, spatial etc.) and methods of construction (reasons, comparison/contrast, examples, incidents).

Students will learn to write an essay using the basic five paragraph form.

Students will be introduced to the process of preparing a major research paper: choosing and narrowing a topic, reference skills, notetaking, paraphrasing, outlining, composing a bibliography, and footnoting. The length of the research paper may vary from 3-6 typewritten pages.

Students will write letters of application and resumés.

Grade 11

Students will master the five-paragraph essay form by refining the writing of introductions, conclusions, thesis statements, supporting paragraphs, and transitions.

Students will write many essays of various types: argumentative, explanation and comparison/contrast.

Students will experiment with other forms of writing: the précis, summary, character sketch, literary analysis.

Students will reinforce research paper writing skills by completing a paper on a topic developed from the course of study. (Suggested length: 3-6 typewritten pages)

Grade 12

Students will further refine all composition skills by writing four or more five paragraph essays, one or more research papers, a number of independent paragraphs and other types of writing. Emphasis will be placed on perfection of style and tone, choice of appropriate person or voice, and development of mature sentence structure.

Students will master critical analysis of literary forms, exploring imagery and symbolism, authors' styles, literary periods, thematic concepts, character development and other literary elements.

Students will explore their abilities at a variety of creative writing forms: poetry, narratives, satires, parodies, news stories, advertisements, scripts, editorials, critiques, and film reviews.

GLOSSARY OF FILM LANGUAGE

GENERAL TERMS:

MOVING PICTURE FILM	a form of communication, thousands of individual pictures projected onto a screen in such rapid succession that creates the illusion of motion
OPTICAL ILLUSION	a mistaken or distorted visual perception
PERSISTENCE OF VISION	An image is retained on the retina for a short period so that, if another image takes its place soon enough, the illusion of motion is created. (This makes cinema possible.)
PERSPECTIVE	the capacity to view things in their true relation or in respect to their relative distance and position
FOCAL POINT	a center of attraction or attention to which the eye is drawn
SHOT	film's basic unit, taken in one uninterrupted running of the camera, between "action" and "cut" (sentence)
SCENE	a series of shots taken in the same location and during the same brief period of time but generally from several different angles and camera placements (paragraph)
SEQUENCE	a series of scenes concerned with the development of one subject or idea (chapter)
TAKE	one uninterrupted running of the camera

****

I. FRAMING	Within the rectangular border that frames a picture or film, the photographer is able to isolate figures and places and attract attention to them. The effect of a frame will always be to set apart and distinguish what is inside.
A. INTERIOR FRAMING	the conscious effort of the photographer to set up his shot so that the characters and action are framed within the total frame
B. SPLIT FRAME	the method of breaking an individual frame into 2 or more parts (SPLIT SCREEN, MULTIPLE IMAGE)

****

BEST COPY AVAILABLE

II. CAMERA PLACEMENT

What the filmmaker decides to include in the shot, where the filmmaker puts the camera, whatever attitude the camera takes toward the subject--whether of admiration, indifference, or sympathy -- we take on the same attitude.

The two major ways in which camera placement can affect the shot we see:

(1) the camera's distance from the subject
(2) the angle with which it looks at the subject

A. CAMERA DISTANCE

1. Extreme long shot: a shot taken at a great distance, perhaps 40 feet or more. Usually used for perspective shots, it is the best type of shot to show a major event or battle or a landscape.

2. Long shot: taken at a distance, but not so great as an extreme long shot. It is used for perspective, establishing the visual relationship of the characters with their physical surroundings. The long shot can focus on the environment and at the same time allow some details of the characters to be observed. (ESTABLISHING SHOT)

3. Medium shot: The most commonly used shot in most films, it is taken at about 6 feet from the subject. Usually a person standing upright can be completely seen in the shot. In this type of shot, the character maintains personal contact without the involvement of a close-up.

4. Close-up: called a demonstrative shot, a concentration of the camera up on a face or some other feature, perhaps a hand or a foot. The close-up concentrates the viewer's attention on one thing and can be extremely impressive, for the viewer becomes more deeply involved.

5. Extreme Close-up: an almost microscopic view of some features: an eye or a thumb taking up the whole picture

B. CAMERA ANGLE

1. Normal angle: eye level; viewing the subject on a level horizontal plane

2. Low angle: viewing the subject from beneath by tilting the camera upward on it's axis when "looking up" to a subject

3. High angle: viewing the subject from above by tilting the camera in a downward direction when "looking down" on a subject

4. Dutch angle: The camera is slightly tilted on it's side so that the image will show up on screen in a tilted off-balance position.

III. ARRANGEMENT — The arrangement of people and/or objects in a shot is important for directing our attention and for suggesting the meaning of what is happening in the scene.

IV. LIGHTING — Lighting can be expressive in a shot. It can heighten suspense, can increase a sense of mystery by the use of shadows, can lighten the mood, can provide an external reflection of the feelings of the character. (Greek: photos+graph= to write with light)

A. Key light — the light in a shot that supplies the majority of the light hitting the subject

B. High-key — shots that contain mostly bright light and light tones (might be used to show happiness or innocence)

C. Low-key — deep blacks and ghostly light (death, gloom, foreboding)

D. "Harsh light of Reality" — documentaries

E. Filter — Filters are plates of gelatin or glass which are placed in front of the lens to alter the quality of the light. They might change the color, they might simply darken the light, or they might add a sparkly or foggy quality.

F. Stroboscope — A light which flashes on and off in precise rhythms. The rates can be varied producing various effects.

V. BLACK AND WHITE — sometimes more appropriate for certain scenes or atmospheres. Uses shadows more effectively than color and is cheaper. Could be used to show reality, depression or dullness.

VI. COLOR — Color can do more than reproduce natural lighting. Color can be used to reflect personalities and can contribute to an overall tone that the picture might be attempting to create.

A. BLUE	relaxing, color of loyalty and meditation
B. GREEN	cool color of the forest, represents permanence and resistance to change, the color of envy
C. RED	color of energy, blood, danger, fire, stop signs, red lights, and erotica
D. VIOLET	enchantment, mixture of blue and red
E. YELLOW	bright and radiant, color of the sun, a happy light, color of halos and adventure
F. BROWN	color of the earth, relaxation of home, roots
G. SEPIA	tints used to preserve early film; gives an old-fashioned appearance
VII. SUBJECT MOVEMENT	Characters or objects move across the screen. Left to right appears normal, right to left is disturbing.
VIII. CAMERA MOVEMENT	important means of creating the illusion of motion in a film
A. PAN	to move the camera from right to left or left to right as the camera remains on its axis
B. TILT	to move the camera up and down on its axis while the shot is being taken
C. DOLLY SHOT	The whole camera moves on a rolling platform. The purpose is to make the movement of the camera and its resulting shot as smooth and flexible as possible.
D. TRACKING/TRAVELING	a method of moving the camera when action must be followed, paralleled, or preceeded by the camera for a long distance or over rough terrain
E. BOOMOR CRANE SHOT	named for the special crane that can lift the camera and crew quickly and smoothly into the air and look down on the subject from a variety of overhead positions
F. AERIAL SHOT	a shot taken from a helicopter or plane
G. ZOOM SHOT	a lens adjustment that brings one into a rapid close-up view of the subject (ZOOM IN/ZOOM OUT)
IX. CAMERA POINT OF VIEW	The audience's point of view is limited by what the director chooses to be shown and how he chooses it to be shown. Through skillful use of the camera, the

director can have us identify with various characters in the film or detach ourselves from them.

A. SUBJECTIVE CAMERA — picture seen from the viewpoint of a character in the film

B. INTROCEPTIVE CAMERA — camera reveals the mental or psychological states of characters from a subjective view

X. EDITING — The process of joining shots together. The order and duration of the shots decided upon by the director or editor. This skill of ordering is at the heart of film language, the most difficult and yet the most important of the techniques that a filmmaker must acquire.

Separate scenes are shot in the order of convenience, then the right pieces are spliced together to form a rough cut of the film story. This is usually not done by the director.

A. FLASHBACK — a method of editing used to return temporarily to the past in order to carry on the main story in the present (FLASH FORWARD)

B. INSERT — a shot taken elsewhere and put into a sequence (CUT-AWAY)

C. BRIDGING SHOT — an insert used to cover a jump in time or place (e.g. falling calendar pages)

D. MONTAGE — editing the film into shots of very brief duration which succeed each other very rapidly (FLASH CUTTING)

E. PARALLEL EDITING — relating several lines of action that may be taking place simultaneously

F. FREEZE FRAME — freeze shot. a shot in which one frame is reprinted many times to give the effect of a still photograph

G. RUSHES — prints of takes which are made immediately after a day's shooting so that they can be viewed before the next day's shooting

H. ROUGH CUT — the first assembly of film which the editor prepares from the selected takes, joining them in the order planned in the script, but leaving fine points of timing and editing to a later stage

I. FINE CUT — final cut

J. STOCK SHOT — 1. a library shot, one which is literally borrowed from the library, such as World War II shots, or jet planes in flight, etc.

2. any common or unimaginative shot which looks as if it might as well have been a library shot

K. CUTTAKES — any gross errors edited out of the film. All out of focus, jiggled or irrelevant shots must be discarded.

XI. METHODS OF TRANSITION — carrying the audience over easily from one shot to another

A. CUT: — instantaneous transfer from one shot to the next (by splicing)
1. JUMP CUT: a cut which is used to eliminate unwanted ti[illegible]n a scene. It jumps forward from one part of a particular action to another obviousl separated from the first by a period of time.
2. MATCH CUT: a cut in which the two adjacent images are linked by some id

B. FADE: — gradual darkening until the screen is black (fade-out) and then slowly lighting the screen on a new shot or scene (fade-i

C. DISSOLVE: — gradual fade-out and a fade-in of one sh[illegible] into the next so that there is never complete darkness (blurring images)

D. SUPER-IMPOSITION: — One image is deliberately held so that t[illegible] images appear on the screen at the same time.

E. WIPE: — a transition where a line running across the screen replaces one picture with another

F. BLUR OR SWISH PAN: — rapid movement of the camera to create a blur effect in making transitions

G. BUILD-UP: — increasing tempo of cutting and editing a film in order to create a heightened sense of drama or movement

****

XII. MISCELLANEOUS CAMERA MANIPULATIONS

A. SPEED: — The standard speed for sound films is 24 frames per second. (Silent films were 16 fps)
1. FAST MOTION- photographed at less tha[illegible] 24 frames per second so the image wi[illegible] appear to move much faster when projected at 24 fps
2. SLOW MOTION-The film runs through the camera at faster than normal rate so that [illegible] it is projected at a norma[illegible] rate, the action will seem to take more time than in reality.
3. STOP MOTION- A typical speed might be one frame every 30 seconds. it makes real, motions such as the opening of a flower. (TIME LAPSE)

B. FOCUS: to adjust the lens so that it produces a sharply defined im age or a blurred one as wanted

1. FOCUS PULL-to refocus during a shot
2. SOFT FOCUS-softens lines and details usually to create a romantic effect

C. ANGLE OF VIEW: the angle created by special lenses

1. Wide angle lens- a lens which increases the illusion of depth and distortion (very wide angle of view)
2. Telephoto lens- a lens which acts like a telescope and has the effect of greatly decreasing the illusion of depth
3. Fish-eye lens-an extremely wide-angle lens which has an angle of view approaching 180 degrees.It greatly distorts the image.

D. EXPOSURE: adjustment of the amount of light received on the film. Film can be OVEREXPOSED to give a very light, dreamy quality to the image, or it can be UNDEREXPOSED to make the image darker than in reality.

****

XIII. SOUND

A. HUMAN VOICE: in dialogue (ACTUAL SOUND)

B. COMMENTATIVE VOICE: (NARRATIVE) sound whose source is outside the reality of the scene; must have counterpoint

C. NATURAL SOUND: sounds from the environment that help to convey meaning. They may be realistic or symbolic. (SOUND EFFECTS)

D. MUSIC: Film music generally provides a background transition or comment for the visual imag

LEITMOTIF: music used to intensify the emotional response made by the repetitio of a melody or musical theme which is identified with a character.

****

XIV. FILM TYPES

A. FEATURE: drama or comedy, etc.

B. DOCUMENTARY: recording and/or interpreting actual subjects rather than creating them. It is generally nonfiction. It shows the real-life events in such a way as to create understanding and clarify the issue involved.

C. CINEMA VERITE: (Cinema of Truth/Direct camera) It interferes as little as possible with the actuality of what it is studying. The camera goes to reality, making use of non-professional actors and/or real locations, hand-held camera and the elements of unposed life as it is. (on the spot audio and video; usually no narration)

D. ANIMATION: Inanimate objects are brought to life on the screen. The filming of drawings or objects in sequence so that they appear to be moving. Anything can be animated.

1. CEL ANIMATION: drawings photographed one at a time
2. PIXILLATION: animation which makes live actors look like cartoon figures
3. KINESTASIS: an animation effect created by the flash cutting of still photos. (e.g. "An American Time Capsule")
4. DRAWING ON FILM
5. CLAYMATION

E. PURE FILM: a non-story use of objects or a simple combination of movement, color, sound, et

F. SOCIAL COMMENTARY: films which explore various social probl generally presenting a message or opinio (some are propaganda films)

****

XV. MISCELLANEOUS

A. DEVELOPMENT: The chemical process which brings out the image in the film. If a film has been UNDEREXPOSED it can later be OVERDEVELOP to somewhat regain the balance of light and dark.

1. MULTIPLE EXPOSURE: a double or triple exposure of images on the same print
2. SOLARIZATION: exposing a print or negative to a white light before or during development. Creates a mysteri or exotic graying effect.

b. HOLOGRAPHY: a system of photography using lasers which duplicates realistically the 3 dimensions of space

C. OBJECTIVE CAMERA: a careful and impartial selection of imag which presents a problem to the audience and lets them decide how they feel about it.

D. FILM GENRE: a group of similar films sharing certain recognizable objects, ideas or situations

1. Western
2. Crime/Detective
3. Science Fiction / Horror
4. Musical comedy/drama
5. War/ Adventure

WRITING LOG

SCHOOL BOARD OF BROWARD COUNTY
STUDENT COMPOSITION RECORD SHEET

NAME _____ TEACHER _____

SCHOOL _____ COURSE TITLE _____

YEAR _____ SEMESTER (Circle One) 1 2

TO THE STUDENT: This sheet should be attached to the inside cover of your writing folder. Each time an assignment is returned, fill in the date, assignment, and grade. Then place your writing sample in your folder.

WEEK #	ASSIGNMENT DUE DATE	DESCRIPTION OF ASSIGNMENT	GRADE
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			
11			
12			
13			
14			
15			
16			
17			
18			

SCHOOL BOARD OF BROWARD COUNTY
COMPOSITION ASSIGNMENT REPORT

SCHOOL _____ TEACHER _____
ENGLISH
COURSE _____ YEAR _____

SEMESTER (Circle One) 1 2

TEACHERS: This composition report shall be signed and submitted to the English Department Chairperson at the end of each semester. Students will keep an individual record in their writing folders along with their graded compositions. A separate composition assignment report shall be maintained for each writing enhancement course.

WEEK #	ASSIGNMENT DUE DATE	DESCRIPTION OF AGREEMENT	TYPE OF WRITING	METHOD OF EVALUATION
1				
2				
3				
4				
5				
6				
7				
8				
9				
10				
11				
12				
13				
14				
15				
16				
17				
18				
EX.	10-1-82	HOW TO WRITE A LETTER OF COMPLAINT. RESEARCH PAPER	NARRATIVE DESCRIPTIVE CREATIVE	HOLISTIC STUDENT CONFERENCE